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CineMag

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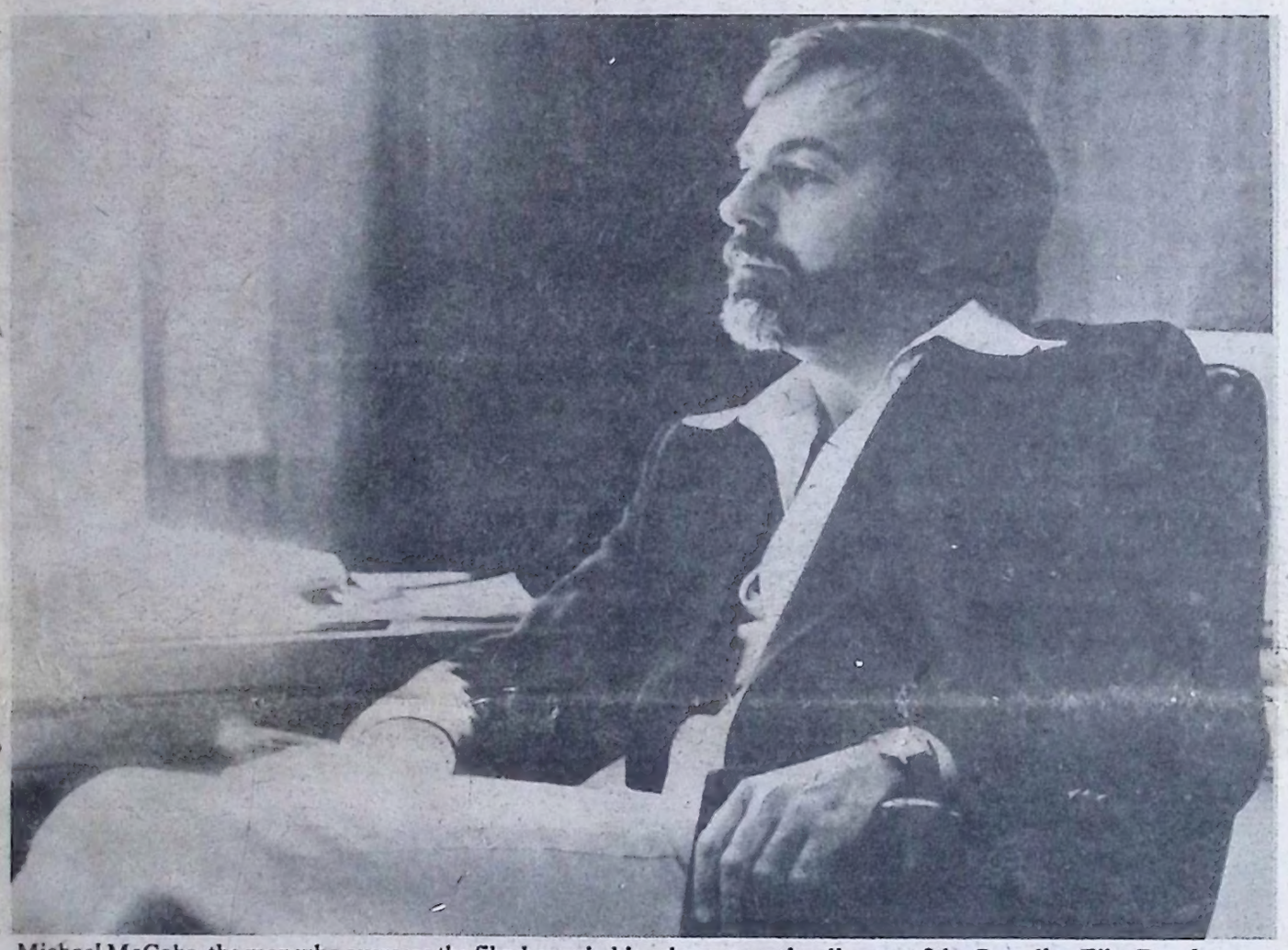

photo: Lois Seigel

Michael McCabe, the man who oversees the film boom in his role as executive director of the Canadian Film Development Corporation, is tightening up the criteria for CFDC involvement.

CFDC Guidelines Protect Producers, Cda Content

TORONTO — Canadian Film Development Corporation (CFDC) exec director Michael McCabe unveiled new corporation policy guidelines March 29 at the Film Law seminar, co-sponsored by York University and the CFDC. They include a slew of investment prerequisites (for CFDC-backed films only) aimed at increasing "the Canadian character" of films made in Canada.

The seven-point policy outline, contained in an address presented to the industry confab on film law and international deal-making, indicated:

(1) the CFDC will require that all producer functions — "including executive producer" — be performed by Canadians, except in official co-productions;

(2) the corporation will not invest in any film in which both the writer and the director are non-Canadian;

(3) "To encourage Canadian writers, (the CFDC) will not invest in the development of screenplays written by foreigners";

(4) at least one of the leading roles in a film must be filled by a Canadian if the project is to obtain CFDC support; further, the corporation will continue to push for equal billing for Canadian performing talent;

(5) "The CFDC continues to believe that resident and non-resident Canadians should be treated equally...However, (the CFDC has) decided (that if)

(cont. on p. 2)

INSIDE

Film Law and Deal Making In Toronto

The second installment of the York University seminars on the legal aspects of movie making (the first took place at UCLA last year) is over. Professor Neal Roberts of Osgoode Hall Law School chaired the meeting, and several took the opportunity to present important position papers. A wrap-up of the day (page 5) sets the stage for two of the more important papers, printed on pages 12-13 and 16-17.

Pay Television Hearings Pick Up Again

After a two-week break, the hearings have begun again on the questions of the media's reach into the northern regions of Canada and Pay TV. The conclusions which the CRTC will draw from these hearings will be all-important to the program production industry, and CineMag hopes to bring the essential arguments to its readers during the next few months. For starters, CineMag presents the position of the Canadian film producers. In an unprecedented move, five different producers' associations have pooled their resources and ideas to define a common approach to the question. G. Chalmers Adams, legal counsel to the producers, presented their point of view in an address reprinted on pages 12-13.

Production Promising in French for Television

Not only are several features having unprecedented commercial runs in Montreal this month, French language production promises to run strong through the year. Responding to an appeal made two years ago, and again last year, at the annual meeting of the Association des producteurs de films du Québec, government agencies have put together their efforts and found a formula to encourage private investment in features and television series. Pierre Thibeault, deputy director of the Canadian Film Development Corporation, explains on page 3.

CineMag every two weeks, to bring you the news

CFDC Guidelines

(cont. from p. 1)

landed immigrants choose not to become Canadian citizens within one year after they are eligible to do so, they will cease to be considered as qualifying Canadians for our purposes."
(6) films which "unnecessarily" disguise Canadian locations, as opposed to films that "because of their subject matter require a foreign setting," will not be eligible for CFDC support; and
(7) "In order to make best use of (the CFDC's) limited fund we will participate only in co-productions in which Canadians have a majority participation."

McCabe emphasized that the CFDC's guidelines were formulated independently of the Secretary of State's current review of the point system as it applies to the Capital Cost Allowance.

The above points were contained in an eight-page address, which reiterated some previously-aired CFDC positions and introduced some new ones.

As in the past, McCabe emphasized the importance of a strong group of "entrepreneurial producers." New producers should align themselves with more established producers, he argues.

That position dovetails with the CFDC's espoused belief that production volume in 1980 "should be stabilized," with increased emphasis placed on quality, development and marketing.

McCabe says the CFDC will do its part by limiting investment in individual flicks to $250,000, with a ceiling of $500,000 on investment in any single production company's projects at a given time. In one of the speech's more curious statements, McCabe said the corporation will be examining "not just...the individual merits of film proposals, but also...the likely contribution (the film will make) to the development of the film industry."

Increasingly, the CFDC will be puting its money into development and heightened efforts to acquire good properties for future production, McCabe said. In either case, he said the corporation "will give preference to producers who have an established record of performance and who have begun to organize on-going development functions in their companies."

To strengthen its role in French-language production, McCabe said the CFDC's equity investments (as opposed to interim financing) would be concentrated in that area. He alluded to recent co-production agreements between private producers and the National Film Board which involve CFDC participation, and said the corporation will continue to recoup in second position for French-language features during 1980.

And in making investments during the next fiscal year, McCabe said the CFDC will place greater emphasis on obtaining assurances of a project's market potential, by way of advance distribution agreements, pre-sales or legitimate market estimates from established film sales firms.

Though the speech was in essence a forward-looking document, McCabe launched it by defending the CFDC's approach during these past two years.

He said continued government support of the tax subsidy for film investment relies on artistic and commercial success. He returned to the thesis that it is necessary to produce a large number of films in order to achieve artistic and commercial success with a few.

As for the notion that Canada could produce top-quality, low-budget cultural films in limited numbers, and still achieve commercial success, McCabe had this to say: "This idea is a non-starter. It is dreaming in technicolor. To date, Canadian audiences have shown no great propensity to turn out in huge number to see Canadian films. Of the 220 pictures made from 1968 to 1977, only 15 made their money back. Me ($900,000 Canadian Box Office); Why Shoot The Teacher ($1,800,000), or Who Has Seen The Wind ($1,200,00) were outstripped by an American cultural masterpiece like Benji ($2,000,000)."

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Variety: Cease And Desist To Filmworld

MONTREAL — Filmworld, a monthly trade paper published in Toronto, had a close brush with Variety's legal department concerning a fraudulent ad run in its February 1980 edition.

Filmworld used the Variety name and logo in a full page ad which inferred that there was an advertising deal between the two papers. The ad encouraged potential advertisers to "Mix Filmworld with Variety in 1980".

Contacted in New York, Variety's head of advertising, Mort Buyer, told CineMag "They shouldn't have done it." He first heard about the ad during a trip to Montreal and informed his publisher once back in New York. The legal counsel was called in.

"We could take them to court for this," continued Buyer, "but I can't really see us getting involved in a law suit with a Canadian trade paper. After all, Variety if such a giant..."

Nevertheless, Buyer states that Variety's reaction was "swift and immediate" and that the publisher of Filmworld was told to cease such advertising immediately.

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Producers/Talent Talk In Joint Negotiations

TORONTO — Contract talks involving producer and performer representatives began here March 31, and preliminary signals indicate that some progress is being made.

But negotiators are keeping a low profile, and express only cautious optimism about the outcome of the talks.

The producers' organization, repped by lawyer Chalmers Adams, include the Canadian Association of Motion Picture Producers (CAMPP), responsible for virtually all English-language feature production last year; the French-language producers' Association des producteurs de film du Québec (APFQ); and the Canadian Film and Television Association (CFTA). The National Film Board is represented by Guy Gauthier.

The 6,500-member performers / writers union — the Association of Canadian Television and Radio Artists (ACTRA) — is repped by Margaret Collier and Stephen Waddell.

ACTRA president Jack Gray, when contacted by CineMag, would say only that talks are "progressing," declining any further comment.

Adams, meanwhile, indicated that the use of non-Canadian talent (and the related question of foreign performer permits) has been a key point of discussion thus far (thru April 4), as one might expect.

Adams says CAMPP's position is to limit the number of foreign performer permit requests to three on any given pic, while ACTRA's own limit has been four.

But regardless of what agreement is finally reached in that regard, it fails to resolve the question of how many automatic work permits ACTRA will grant to the producers. ACTRA's own policy in the past has been to automatically grant two such permits to producers, with subsequent permits subject to negotiation between producers and the union.

But ACTRA revealed proposals in January for a reduction to one automatic permit per production, effective Oct. 31 of this year, or at an earlier date agreed upon by both the union and producers. That proposal was revealed as part of a broader package designed to improve the position of the Canadian performer, and was unveiled during ACTRA's widely-publicized dispute with producer Garth Drabinsky over casting arrangements for Tribute.

At the time, CAMPP president David Perlmutter endorsed the concept, but declined to commit his organization's support for the proposals as then-worded.

ACTRA's last collective agreement with CAMPP terminated the same day negotiations began — March 31. In February, CAMPP and Quebec's APFQ agreed to conduct their negotiations with ACTRA and the Directors Guild of Canada (DGC), with whom no such agreement has ever been negotiated, on a joint basis.

Talks with the DGC have not yet begun.

French Product'n Full Steam As Govt. Agencies Team Up

MONTREAL — French production is back on the track in Canada, and television is the outlet, according to Pierre Thibeault, deputy director of the Canadian Film Development Corporation.

Presently, the CFDC is participating in three major projects: a $2 million series to be produced by Jean Lebel entitled Chroniques de 1837; the $5 million Plouffe project, to be produced by I.C.C. involving a TV series and a feature; and 13 episodes of Histoire d'amour de l'histoire de France, to be produced by Yves Hébert for $3 million.

In all cases, money will be raised through public investment and prospectuses with the CFDC is an equity position. The CFDC will continue to recoup its monies in second position, augmenting the incentive for the private investor.

"In the past, our producers didn't really make the effort to use the prospectus route. All the money from public offers was going to English language projects, and the old guard producers who still wanted to produce in French didn't understand the new possibilities," states Thibeault.

Then again, the market dynamics of the French language theatrical feature made public selling difficult. The smallness of the domestic market and the difficulties of breaking into either the French market or the North American English-language market were deterents for prospective investors.

"In the best of times, French language production will always need the help of government agencies," thinks Thibeault. In 1980, several governmental bodies seem enthusiastic about getting involved in French language production.

Both Radio-Canada and Radio-Quebec are involved in local projects, both as investors and with distribution agreements. On most important projects, both the CFDC and the Institut québécois du cinéma hold equity investments. The latter two agencies are involved with the National Film Board of Canada in the most important of the new deals.

The final agreements are being drafted which will allow three members of the Association des producteurs de films du Québec (APFQ) and the NFB to co-produce six feature films, each having a budget in the $1 million range.

Forty percent of the budget will be offered by the NFB by way of services, forty percent will be raised through public perspectus, and the remaining twenty will be invested by the CFDC and the Institut. Each producer will make two features: one from a screenplay proposed by the NFB and one which he has proposed. The NFB, CFDC and the Institut will all recoup in second position.

Each project must be acceptable to both parties. It is hoped, explained Thibeault, that while the NFB will insist on the cultural content of the films under consideration, the private producer will have an eye to the commercial possibilities of the project, insuring films which should be both successful and of good quality.

It is obvious, in Montreal, that the NFB is working hard to create a new equilibrium with the private sector. In the past, the NFB and the APFQ have often been adversaries, with the APFQ monitoring the use of facilities at the NFB to discourage the Board from competing with the private sector. Although the Association of Service Companies objected in the beginning to the idea of co-productions, feeling that its members stood to lose work if the NFB furnished services, even this opposition has now died down. "The labs and service houses have insisted that the Board not buy new equipment to fulfill its end of the deal,

(cont. on p. 14)

Aussie Co-Pro. in Works?

TORONTO — Sam Freeman, deputy director and general counsel for the Canadian Film Development Corporation (CFDC), reports he's had "preliminary discussions" with the Secretary of State and External Affairs over the possibility of establishing a co-production treaty with Australia.

To date (April 3), Freeman says he's "encouraged", and pending industry response to the idea and further assessment, he projects that a co-production treaty with the Aussies may be in place within six months to one year.

"At the present time," says Freeman, "we're trying to gather whether, (a), there's industry suport, (b), what the benefits to Canada are, and (c), if we do enter into an agreement, is there a likelihood it will be utilized."

Freeman says he was initially approached by Christopher Muir, head of the Producers and Directors Guild of Australia, about the proposal. Muir, along with reps from Britains's Association of Cinematograph Television and Allied Technicians (ACTT), and the Directors Guild of America (DGA), attended a confab here in February hosted by the Directors Guild of Canada (DGC).

The meeting was called to discuss a possible affiliation arrangement involving the aforementioned organizations.

Freeman confirms the Australian delegate first presented the idea to then-DGC president Bob Barclay, before relaying it to the corporation.

Aussie feature production is said to number some 15-25 projects annually, most of them low-budget by Canadian standards. But films from 'down under' have gained notable critical success, and a measure of commercial respectability in recent years, with the goal to recoup in the home market.

Should Canadian filmmakers give the thumbs-up for negotiating a co-production deal with Australia, it would be the sixth such arrangement. Previously-secured co-production partners include France, Italy, Germany, Israel and England.

Freeman Leaves

TORONTO — Sam Freeman, Deputy Director and legal counsel of the Canadian Film Development Corporation, has given notice and will leave the CFDC on May 1.

Freeman took the job about a year and a half ago, having served as counsel for Famous Players Corp. previously. He describes his time at the CFDC as a "fantastic experience," and explains that it was always understood that his stay there would be a short one. "I had a short term contract and only planned to stay a year or, at best, two. As the fiscal year was up on March 31, I thought this was a good time to leave."

Freeman is the second Deputy Director appointed by executive director Michael McCabe to leave the CFDC. Richard Woods left several months ago after a nine-month stint.

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Fox Confronts Problems, Consults

OTTAWA — Secretary of State Francis Fox announced March 26 that his department would begin consultations with the film industry on plans to amend the Capital Cost Allowance tax incentive for investment in Canadian films.

According to a department statement, Fox said the film production 'boom' "has not been without its problems. The certification criteria which determine if a film is 'Canadian' are not always strictly adhered to by the film industry and some Canadians think that the criteria should be more demanding. To eliminate these problems, plans to amend the criteria for film certification are now being discussed with the industry."

However, Fox said changes, expected in 1981 at the earliest, "will not be retroactive.

"We must also continue to take a careful look at productions now applying for certification to ensure that they meet the objectives of the policy which are both industrial and cultural," Fox said. "I am pleased that the Canadian Film Development Corporation (CFDC) also feels these initiatives will help support the continuing development of a healthy Canadian film industry."

The department has received most of the anticipated submissions from the English-language industry, spokesmen reveal. However, virtually all of the briefs from Quebec have yet to be processed.

The same spokesmen say the initial draft of proposed amendments will likely be ready late this summer.

Fox' statement comes on the heels of an announcement that personnel will be added to the Film Certification office to bolster its policing power. And it precedes by a matter of days the CFDC's own commitment to tighten up its requirements for Canadian participation in feature films (see separate story).

Lomez To The Cleaners In T.O.

TORONTO — Actress Celine Lomez made a big impression during her Genie Awards stay here — especially with a thief who paid her hotel room a visit.

She's now $4,000 poorer, having lost a gold watch and wallet full of cash to the unknown intruder. She discovered the heist on her return to Montreal.

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Call'em

by Linda Shapiro

People, People, People

Harry Fischbach, project officer at TV Ontario, has taken a leave of absence. He's off to Montreal to direct a Québécois feature written by Jean-Claude Germain based on Germain's play " Les Tourteraux. ". Shooting is expected to begin in August.

Anne Murray who does seem to own the patent on Juno Awards these days now will have a star named in her honour along Hollywood's famous Walkway of the Stars near the legendary Hollywood and Vine. Her star will be set in cement in June to co-incide with her performance at the Los Angeles Greek Theatre.

Peter C. Newman, editor in chief of Maclean's magazine, has recently returned from the Soviet Union where he was a guest of the Academy of Sciences. While there, he had private meetings with Soviet Refuseniks and Activists. Newman delivered an account of his activities at a third passover seder organized by the Soviet Jewry Committee of Beth Tzedec Synagogue.

Good News

In the latest BBM survey of radio stations, CHFI was named the most listened to FM station in Canada. In the Toronto market, CHFI was listed as the third largest of all AM and FM stations.

TV Ontario's Fast Forward Series, which explores such fascinating areas as computers, television technology, satellites et al from around the world, is currently being televised in 60 U.S. cities and receiving rave critical reviews. A second season is currently in the works and re-runs are being aired.

The Canadian Centre of Photography and Film has found itself a new home in the premises that formerly homed the David Mirvish Gallery. Curator Michael Gilbert and founding director John Miles are thrilled that their 10 year old colour and black and white dream is at last being developed.
Three galleries showcase Canadian talent, internationally recognized photographers and major group exhibits. A reference library documents the history of photography and offers resource literature, films and videotapes. Gilbert's own collection of photographic memorabilia is displayed throughout the building. Among the numerous cameras on view are several made in Britiain in mahogany and brass designed to withstand the rigors of picture taking in the colonies (that's us, i.e. that's us). There's also one of those boxes with a dark cloth draped behind it behind which someone always said "smile" amid a puff a smoke. The lecture hall theatre had facilities for educational programs featuring key speakers. And the two outdoor courtyards will display sculpture and photographic exhibitions during the warm weather., Sounds pretty as a picture!

Dingalings

Well, it seems that Ma Bell, that wicked witch of the wires is at it again. Now she wants to raise residence service in Toronto and Montreal effective September 1, along with interim increases of up to 7% effective May 1. Ma also wants to charge $.20 a call for public telephones in airports, hotels, bars, golf courses and marinas. Why doesn't somebody charge this mother with child abuse, already?

And In Conclusion

When April showers come your way...buy an umbrella.

Recap of Deal Making and Film Law Talks

TORONTO — About 200 industry personnel gathered at this city's Sheraton Hotel March 29 for a day-long seminar highlighted by an address from Canadian Film Development Corporation exec director Mike McCabe.

The confab, second of a two-part slate on film law and international deal-making, was sponsored by York University. Chairman was Osgoode Hall Law School prof Neal Roberts.

First half of the program took place last fall at UCLA in Los Angeles.

Participants, all indy professionals, included a sizeable contingent of Toronto-based producers, numerous representatives of the legal / investment establishment, and a smattering of exhibs, distributors and government reps.

McCabe's address led the morning agenda, followed by talks on transnational copyright (UCLA prof Melville Nimmer), the literary purchase option agreement (Beverly Hills lawyer Barry Haldeman), film production finance (Montreal lawyer Stanley Hartt), and international tax planning for film production / distribution (André Gauthier).

Hartt alluded to problems arising from the current Secretary of State point system, as it pertains to expenditure guidelines (75 per cent of budget spent in Canada) for certifiable features. Scripts which call for foreign locales often make it difficult for producers to come up with suitable alternate Canadian locations, he said.

Hartt also pointed to a lack of flexibility in the point system as it applies to personnel. Since more than one editor, for instance, might be contracted to work on a film, for whatever reason, Hartt said it creates difficulties in determining whether the film should accrue the attendant points for tax deferral purposes.

Producer / lawyer Garth Drabinsky presented a detailed and thorough address during lunch, entitled What the Producer Expects from His Lawyer.

And Chalmers Adams, legal counsel for the Canadian Association of Motion Picture Producers (CAMPP), addressed the issue of contracting with creative screen talent to launch the afternoon session.

A panel discussion, used by lawyer Michael Levine as a forum to present his long-awaited brief on the plight of Canada's indie distribs, (see story) concluded the day. Other panellists addressed themselves to the broader issue of securing a distributor and negotiating an agreement. Among them: producer Bob Cooper, Beverly Hills lawyer Gary Concoff, and Warner Bros. v.p. of film acquisition / worldwide business affairs, Jack Freedman.

Cooper limited his remarks to the humourous variety, funniest of which was a reference to Canadians (as traditionally perceived by Americans) as "the Beverly Hillbillies of filmmaking."

Concoff argued that indie productions must be of superior quality to attract attention of the major distribs, given the latter's financing role in many of the films it distributes. Among the ways he proposes Canadian indie producers could alleviate that inequity is to raise financing to help cover ad/print costs, thereby cutting the distrib's risks. He also called for investigation into the feasibility of establishing an agency to market Canadian product to American distribs.

Freeman, meanwhile, argued that the majors will continue to need indie product, with product shortages and increased distribution capacity (due to computerization) pulling the ends farther apart. Advantages the indie has over studio-backed projects is generally lower potential for diversity at a time when foreign product is increasingly profitable at the box office.

Empire Strikes in May

TORONTO — The Empire Strikes Back, sequel to the most successful commercial draw in history, Star Wars, has its premiere in Canada May 21.

20th Century Fox ad / pub chief, Dianne Schwalm, reports the George Lucas flick, which stars Mark Hamill, Carrie Fisher, and Harrison Ford, opens in Vancouver, Calgary, Edmonton, London, Toronto and Montreal, with general release slated for "mid to late" June.

Toronto opener is at Famous Players' 1400-seat flagship, the University Theatre, where a benefit bow is scheduled May 20. Sponsored by CKFM Radio, proceeds will go to Toronto's Hospital for Sick Children, Schwalm reports.

Famous has donated use of the theatre for the evening, and Schwalm says the Variety Club hopes to arrange transport of about 300 children from the hospital for the screening. Plans to have Ontario Lieutenant Governor Pauline McGibbon on hand for the occasion have fallen through, but Schwalm says other special guests, including a friendly robot or two from the film, may attend.

At present, 200 trailers are in the theatres coast-to-coast. Schwalm was unable to provide further details on ad expenditures.

Initial playoff will be in 70 mm with Dolby sound, though general release will be in 35 mm. Pic has yet to receive its U.S. rating.

Cineplex to Kitchener

TORONTO — Cineplex Corporation opens the second in its planned series of multi-screen facilities later this month in Kitchener, a spokesman confirms.

Kitchener site, located in the York Hanover Centre, will have six screens and a 465-seat aggregate capacity.

The Toronto operation, located adjacent to the Eaton Centre, contains 18 screens and seats about 1500 patrons. It opened its doors a year ago.

Kitchener, a city with a metropolitan population of about 150,000, is located about 60 miles west of Toronto.

It has also been rumoured that Cineplex principals Nat Taylor and Garth Drabinsky are planning to open a similar facility in Ottawa. But the owners aren't commenting thus far.

Columbia Fools Around in April

TORONTO — Columbia Pictures opens its next release, Foolin' Around, April 18 in Toronto and Montreal.

Rhonda Bryant, Columbia's pub / promo rep, says the Gary Busey starrer is aimed at the 12-18-year-old market. Columbia plans a slow launch, with broad release slated well after its opening bow.

Columbia's current offering, Chapter Two, continues to perform well, though figures weren't available. Pic opened Feb. 8, and stars Marsha Mason (an Oscar nominee) and James Caan.

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by Jean-Pierre Tadros, Bernard Voyer and France Sauvageau

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Drats Goes Public Animated Offering

TORONTO — Nelvana Limited, Canada's most successful indie animation studio, announced March 31 it had begun production of Drats, its feature-length, animated musical comedy. Pic will be produced by Patrick Loubert and Michael Hirsh, with Clive Smith directing.

Set in the medieval future, Drats is described as "an original story of romance and evil; an allegory that explores the power of music and the abuses of that power."

Budgeted at $5,400,000, Drats has the backing of the Canadian Film Development Corporation (CFDC). Nelvana says it will be available for theatrical release in the Fall of 1981.

In order to produce its first venture, Drats is being financed by a public offering. Walwyn Stodgell Cochran and Murray Ltd. have been marketing the pic's $5,000 units (1,080 in all, for a total of $5.4 million) since March 7, when the Ontario Securities Commission gave its blessing. The film is being produced under the Dratsco corporate banner.

"We've learned from our television specials," Laubert says, that the power of animation is that it can engage an audience totally in a fantasy world that does not exist, will never exist, and yet is true emotionally."

Currently, Nelvana is also in production on a sixth half-hour special, The Day the Earth Made the Playoffs. To be aired on CBC next Fall and distributed by Viacom in the U.S. as part of a five-segment series, it features the voice of Phil Silvers and music of Rick Danko, formerly of The Band.

Shooting Clown, Rubinek

TORONTO — Martin-Paul Productions Ltd. announce an April 7 start date for principal photography of a one-hour television drama, Clown White.

Shooting will take place in Toronto. The project is being financed through private investment.

Producers Martin Harbury and Paul Shapiro (formerly of Insight Productions) have signed actor Saul Rubinek, a double nominee at the recent Genie Awards, and mime Lorene Yarnell, to star.

Singer / composer Bruce Cockburn, a three-time Juno Award winner, will write and perform the music score.

Clown White focuses on the story of a nine-year-old boy, whose deafness leads to aloofness and rebellion before an unusual encounter changes his self-perceptions.

Electric Photo

TORONTO — The Photo/Electric Arts Foundation's Computer Culture Exposition is slated for May 6-15 at Harbourfront.

Scheduled to precede the Super 8 fest (May 16-18), it will feature exhibitions, demonstrations and workshop/seminars daily.

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In Transit

Robert Barclay has stepped down as president of the Directors Guild of Canada (DGC) — and directly into a newly-created position as executive director. The new post, given the rubberstamp at the DGC's annual meeting March 16, is a permanent, salaried position. Barclay's duties will involve negotiations (currently underway with CAMPP) and "all other industry activities tied to DGC involvement."

Barclay's successor as president, meanwhile, is the DGC's first head, Syd Banks. Other newly-elected members of the DGC executive include: Jim Kaufman (Montreal rep and first v.p.), Bob Linnell (second v.p.), Marilyn Stonehouse (treasurer), Gwen Iveson (secretary), Michael Steele (Vancouver rep.), John Wardlow (west coast rep), Grace Gilroy (Edmonton rep), Les Kimber (Calgary rep), and David Maltby (Ottawa rep).

∞

Over at Multilingual Television (MTV), a couple of appointments have been announced. Franklyn Rasky, formerly a publicist with the CBC, has been appointed director of publicity for MTV Entertainment Inc. The latter is a newly-created division of the parent firm. Rasky, 30, will manage press, promo and advertising functions, with special attention given to music and variety programming for Canadian / U.S. markets.

A second MTV Entertainment appointment has Martin Onrot coming aboard as managing director and consultant. Onrot, 40, last toiled as vice-prez / general manager of Infinity Records Canada, formerly an MCA subsidiary. His new duties will be to develop music and variety programming for MTV. Both appointments took effect March 24.

∞

The Ontario Arts Council, the provincial Ministry of Culture and Recreation's grant-giving support body for the arts, announces a new cultural rep at Ontario House in London, England. Diana Jervis-Reid assumed the post last month.

Theatre Ontario, meanwhile, announces a vacancy in its post of coordinator of training programs. The exit of Peter Caldwell (now laying the groundwork for establishing a theatre trade paper) leaves the position open. Caldwell, with Theatre Ontario since 1977, has been active in encouraging young performers to pursue stage, film and television careers.

∞

At CBC-TV, an important change is about to take place, Jack McAndrew, head of the web's variety department for several years, has announced his intentions to leave in the near future. Under McAndrew's leadership, CBC variety introduced some notable successes, including the musical Superspecials and the popular René Simard program. Current plans are geared toward comedy pilots, the first of which (1980) received unanimous critical approval. McAndrew has declined to divulge future plans.

The independent network, CTV, announces a new vice president of engineering and operations. Joseph A. Colson's appointment to the post, divulged by web president Murray Chercover, took effect last month. Colson, a member of a host of associations and advisory boards, has been with CTV since 1972.

Television production house Nielsen-Ferns International has acquired a domestic program sales exec. Derek McGillivray assumes the reigns after a term as marketing manager at TVOntario, broadcast arm of the Ontario Educational Communications Authority (OECA).

And from the federal Department of Communications comes word that Bernard Ostry, that department's deputy minister, will be leaving soon to take on a post in Paris as a sales rep for Canadian cultural / communications firms. The departure follows that of Ostry's wife, Sylvia, to the same location last January. She's with the Organization of Economic Co-operation and Development in Paris.

Ostry's new job entails acting on behalf of Canadian firms bidding for contracts in European, Middle Eastern and Far Eastern markets. His replacement at the DOC is Pierre Juneau.

∞

At 20th Century-Fox Television, a new chairman of the board has been named. Harris L. Katleman's appointment was divulged March 16 by Alan J. Hirschfield, vice chairman and chief operating officer of Fox Film Corp. Katleman's numerous responsibilities will include supervising all Fox TV activities, among them projects for pay cable and related markets. Fox now has 2.5 hours of regularly-skedded programming on the networks, is in production on seven pilots, and is working on several additonal made-for-TV films.

Meanwhile, three Fox sales personnel have been shown the door in recent days. Bill Williams, south central district manager, Bruce Nunnally, ex-New Orleans branch manager, and Lloyd Edwards, Dallas branch chief are the casualties.

As most are by now aware, a game of chess has been taking place in recent months involving Columbia and Fox, with the latter acquiring a slew of ex-Columbia execs in the wake of Norm Levy's departure. Well, the flow continues unabated, though the most recent installment in this ongoing saga should plug most of the remaining holes.

For new divisional sales managers and eight branch managers have joined Columbia. As previously reported here, Bob Cheren became the distrib's new western division sales manager. Other additons include: Charles Vaden (southern division sales manager. Mike Scagluso (moving to eastern division from New York district), and Bernie Golden (moving from midwest district manager to division sales chief). Above report to domestic distrib prez Robert Friedman's executive assistant, Arthur Stanisch, along with Eugene Margoluis, v.p. and assistant western general sales manager.

The new branch managers, meanwhile, are as follows: Bert Livingston (Milwaukee), Evan Williams (Chicago), Abe Dortheimer (Philadelphia), Mike Rudnitsky (Indianapolis), Jerry Jorgensen (San Francisco), Bob Capps (Cleveland), Jay Sands (Albany), and John Lundin (L.A.).

∞

A former Columbia v.p., at the same time, has announced plans to team with a second Columbia ex in an independent production arrangement. Two principals are Allen Adler and Dan Melnick.

Associated Film Distribution Inc. (AFD), now handling release of Genie winner, The Changeling, announces a multitude of changes in its ad / pub / sales departments in keeping with plans to expand its annual release slate. Four new branch operations will be established in coming months (added to nine already in existence) to enable AFD to cope with the increased load.

New branch heads are Curtis Fainn (Jacksonville) and Ralph Leshansky (Detroit) :; Bill Crane, a salesman now stationed in Dallas, replaces Leshansky. New national publicity director is Bill Steinmetz, a longtime publicist. Other pub department additions include: Ken Havens (assistant) and Irv Adler (still photography editor).

(cont. on p. 15)

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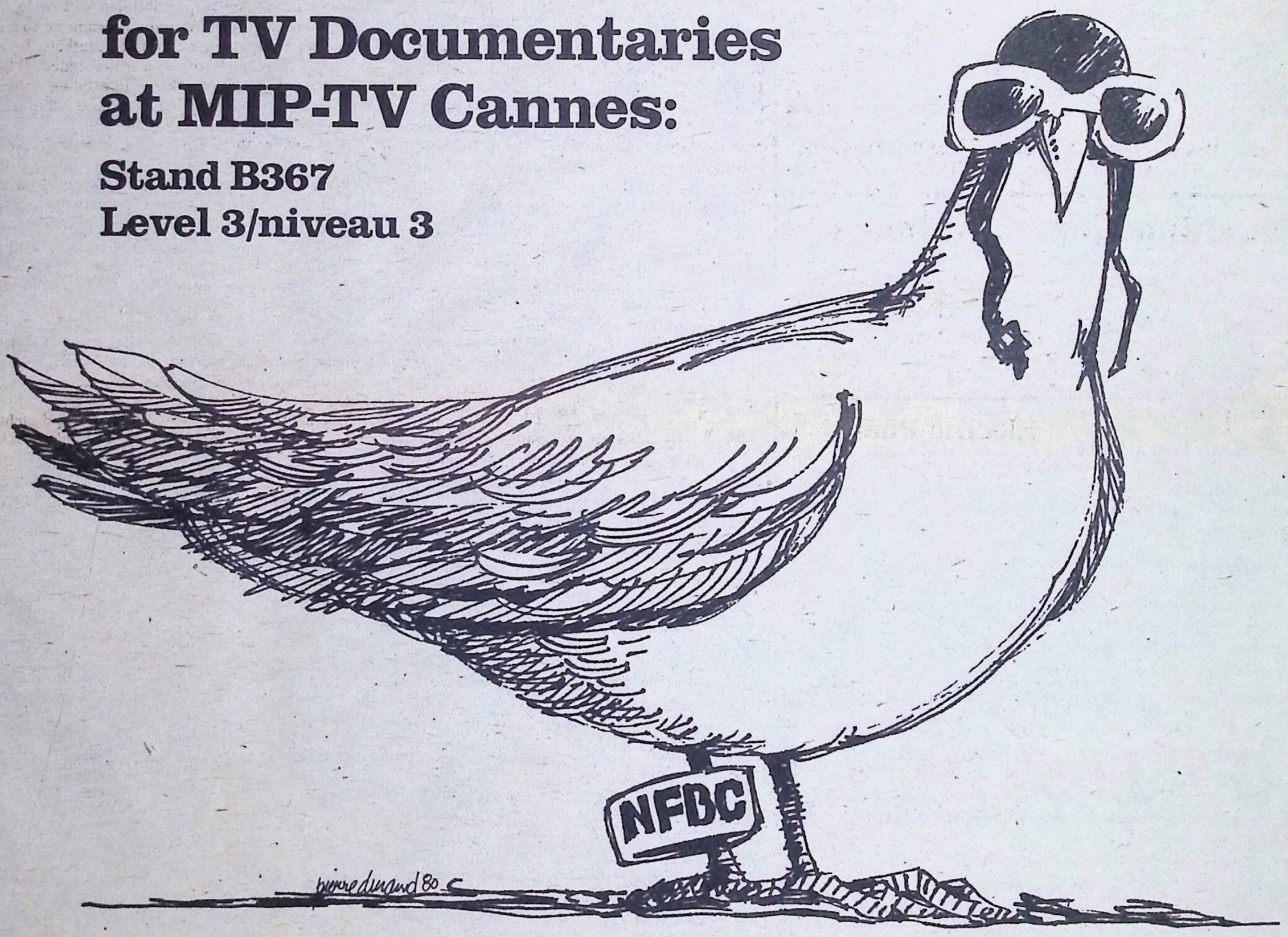

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flickers

by Freda Garmaise

New York — As I write this Frank Sinatra and Faye Dunaway are making a movie outside my window.

The action actually takes place at 94th and Riverside Drive, but scaffolding has been built on West End and 94th (where I am) and there's the rumble of a generator (although it is now 11:30 at night) and the whole place is lit up like Stockholm in summer.

A small crowd has gathered (this is New York, after all, where they've seen it all) but I am not among them because a terrible cold and driving rain are keeping me inside. I can see the crew standing around or bustling about with that mixture of self consciousness and self importance that afflicts people used to spending their time behind the scenes and who suddenly find themselves in front of it.

I have sent my daughters down to find out if Frank and Faye are going to show tonight (our elevator man, who knows everything, says they'll be by tomorrow night).

Ninety fourth street between Riverside and West End usually supplies enough street drama in one night to keep Hollywood busy for months. But tonight is strangely quiet.

The local performers with their mini-dramas of drunken brawls, lovers quarrels, family fights, impromptu parties are upstaged and the glare of the lights has drained them of their power to perform.

There are calls for quiet, rebukes to bystanders who have climbed onto equipment for a better view. An hour passes, then two, and at last the director is ready. There are more calls for quiet, a band of cops looks reprovingly at the audience, a car drives slowly towards the cameras, the director yells cut.

The crowd applauds ironically.

" Shit man le's go see Ramon beat up on his old lady. Dere ain't nothin' happenin' here. "

My 12-year old, who brought back this report, has been diligently questioning everyone on my behalf. She reports the movie is called **The First Deadly Sin** from a novel many weeks on the NY Times bestseller list, that it is a West Side thriller about a psychopathic killer and that it's going to have a lot of violence and action.

" It will be out next Christmas. And it has no sex, so it will be For All. "

◆◆◆

Lauren Bacall is also making a movie in Manhattan and **Elise Roselli**, a leggy beautiful actress friend of mine, is her stand-in for street shots. She can't have dinner with me next week because she'll be shooting on Broadway. Elise, not Lauren.

Made-in-New-York movies generated 3 billion dollars for the city last year ; and you'd think people would be grateful.

But residents of Staten Island held protest meetings to induce **Sylvester Stallone** to take his **Hawks** movie elsewhere since they thought the segment he was planning there (the hi-jacking of the ferry) might give real life no-gooders the same idea.

Finally the shoot went ahead, but only after Stallone and his colleagues promised an endowment of several thousand dollars for a local youth center, which is a hi-jacking of a sort in itself.

It may give other boroughs ideas, too.

God knows what the South Bronx, for instance, might extort from **Paul Newman** and his buddies — Canadian Don Petrie is directing — who are shooting **Fort Apache — The Bronx** — the name given to a beleaguered police precinct when that neighbourhood was even more desperate and dangerous than it is today.

Filming has been obstructed by Hispanics who say the movie is racist and stereotypes Puerto Ricans as animals.

Newman, who has been a delegate to the U.N. and is now supporting liberal Republican presidential candidate **John Anderson** (favored by other luminaries such as **Norman Lear** and **Kurt Vonnegut**), has stoutly denied the charge.

Somebody, it seems got hold of the script and the way militant Puerto Rican groups read it they come out as nothing more than young gangsters, hookers, junkies, winos, pimps, maniacs and cop killers.

Bits of dialogue have leaked out, like Newman asking: " Another PR dead. Why worry about it ? " which sounds terrible ; but if delivered with the right note of bitter irony could have quite the opposite meaning.

Newman who plays a liberal cop and is asked how he would solve the South Bronx's problems replies ". Bulldoze the lot and push it into the river, "which has also got the locals hopping mad.

Racism or not (and I suspect not, bad mouthing the South Bronx), bets are on that the movie will prevail. Perhaps the producers will make some hefty donations to Hispanic Activists.

Even if they don't, movie business makes business and the South Bronx can certainly use some of that.

Ed (Lou Grant) Asner plays the police chief of Fort Apache, incidentally. And how could one believe in charges of racism with crusading Ed in there ?

Over to Times Square where **Marilyn** is being made for ABC-TV and a cutout of the famous skirt blowing pose from **The Seven Year Itch** has been installed. It cost $18,000 to put up and will be seen for less than a minute.

◆◆◆

Went to see The Shanghair Acrobatic Troupe performing at City Center. Apparently this marvelous group have been Woking their way around town (you'd think they'd want to sample typical American fare) but Chinese food here surprised them. Well, not the food, the fortune cookies. They don't have fortune cookies in China. Pity, might be a good way for the big boys to pass on the message. Wags here are saying fortune cooks not from China but Chinatown..

CBC Input Big in Wash.

TORONTO — Several CBC television programs were screened at "Input 80", the third International Television Screening Conference, held March 23 - 30 in Washington, D.C. The conference was attended by some 200 public broadcasters from 16 countries, including a CBC delegation.

Established in 1976, the conference focuses on the development, production and exchange of innovative programming for public television.

Les Lawrence, CBC's assistant director of training, headed the CBC delegation as North American vice-chairman of the conference committee. Also attending was CBC's head of TV music, arts and sciences, John Barners; head of TV current affairs, Robin Taylor; and television producers Jack Emack, Bill Gough, Terence Macartney-Filgate and Tom Kelly.

CBC programs shown included: **People Talking Back, The Watchers** (from 'the fifth estate' series), **David** (from Man Alive), productions of CBC TV's current affairs department; **Dieppe 1942** (Part 1), and **Gershwin and Porgy**, from TV arts, music and sciences; **One of Our Own, A Paid Vacation**, and **The Winnings of Frankie Walls**, from TV drama; Catalyst Theatre (**Dying, Retirement**) from CBC Edmonton; Oscar Peterson's **Canadiana Suite**, from TV variety; **Reaching Out**, "a romance between a paraplegic and an emotionally-disturbed girl", from the CBC-TV's children's department.

Radio-Canada, screened two programs from its L'Enfance à vivre series, **Prevert, rose ou bleu?** and **Nous n'irons plus au bois.**

"Input 80" is organized under the auspices of the Rockefeller Foundation, with the participation of the Corporation for Public Broadcasting, and the Public Broadcasting Service in the United States; the Canadian Broadcasting Corporation, French and English services; the Agency for Tele-Education in Canada; and CIRCOM, an organization of European broadcasters interested in innovative programming.

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IN RELEASE

by J. Paul Costabile

The Black Marble

Producer: Frank Capra Jr. Director: Harold Becker. Script: Joseph Wambaugh, from his novel. Photography: Owen Roizman. Editor: Maury Winetrobe. Production design: Alfred Sweeney. Music: Maurice Jarre. Running time: 113 minutes.

Turning from the grimness of The Onion Field, Harold Becker and Joseph Wambaugh take a lighter, more whimsical look at life in the Los Angeles Police Department in The Black Marble. Natalie Zimmerman (Paula Prentiss), an experienced, tough minded officer, is appalled that her new partner in the Hollywood precinct's burglary division seems to be a hopeless drunk. For his part, Andrei Mikhailovich Valnikov, a former homicide hotshot, has sunk himself in melancholia as an emotional reaction to the continual seaminess of the job. The romantic story which Becker and Wambaugh tell, showing the writers's typical concern for the human side of police work, is framed by a caper story in which a debt-ridden dog trainer (Harry Dean Stanton in his Alien Hawaiian shirt) kidnaps a prizewinning schnauzer. Prentiss tries a bit too hard; and Robert Foxworth is a bit of a stereotype as Valnikov, but Stanton and the two dogs who also figure in the film are perfect, and the romantic unreality is continually undercut nicely by the seediness of its modern day Hollywood locations. James Woods, the star of The Onion Field, turns in a neat cameo as a street musician. With Barbara Babcock, John Hancock, Raleigh Bond, Judy Landers, Pat Corley, Paul Itken, Richard Dix.

Distributor: Astral

Blood Feud

Producer: Harry Colombo. Director, script: Lina Wertmuller. Photography: Tomino Delli Colli. Editor: Franco Praticelli. Production design: Enrico Job. Music: Dangio De Luca, Nando De Luca. Running time: 100 minutes.

Blood Feud is a story of hatred and revenge, with black comic overtones, set appropriately enough in Sicily in the 1920's. Titina Paterno (Sophia Loren) lives among the ancient Greek ruins in the hills, and carries a rifle which she intends to use on Vito Acicatena, the man who had her husband murdered. Rosario Spallone (Marcello Mastroianni) is a landowner, turned socialist lawyer and politician, recently returned home. His hatred of Acicatena is ideological. And Nick San Michele (Giancarlo Giannini), Titina's husband's cousin, hates the baron for driving him away to America, where he has made his mark in the mafia. But when these three come together, united in Titina's credo that "hatred makes men strong", they come up against hate institutionalized by Mussolini's Blackshirts, of which Acicatena is a prominent member. Recovering from the gaffe of Night Full Of Rain, Lina Wertmuller is found in Blood Feud with her cutting wit and sharp social observations in fine form. And when the durable duo of Loren and Mastroianni (this is their tenth pairing) are joined by the smouldering visage of Giannini, the sparks do fly. With Turi Ferro, Mario Scarpetta, Lucio Amelio, Isa Danieli, Vittorio Baratti. Italian with English subtitles.

Distributor: Bellevue

The Changeling

Producers: Joel Michaels, Garth Drabinsky. Director: Peter Medak. Script: William Gray, Diana Maddox, from a story by Russell Hunter. Photography: John Coquillon. Editors: Lou Lombardo, Lilla Pederson. Production design: Trevor Williams. Music: Rick Wilkins, Howard Blake. Running time: 107 minutes.

After his wife and daughter are killed in a road accident, composer John Russell (George C. Scott) moves to Seattle, where, with the help of historical society employee Claire Norman (Trish Van Devere), he settles into an atmospheric, rambling Victorian mansion. But his hopes for peace and solitude are dashed when a poltergeist begins to manifest itself, in the typically destructive ways of its kind. The occult happenings lead John and Claire to uncover a murder, unknown for seventy years, and a secret which seems to threaten Joseph Carmichael (Melvyn Douglas), a powerful old senator. In making The Changeling, his first film since the cult favorite The Ruling Class, Peter Medak takes a classic gothic ghost story straight down the middle, opting neither for too much gore or too much depth. Scott, craggy as every but controlling his usual tendency to rant, and the dignified Melvyn Douglas respond in kind, while the wooden Trish Van Devere takes a customary ride on her husband's coattails in this lavishly designed and Genie-festooned picture shot mainly in and around Vancouver. Of the many Canadians who provide cameos, Helen Burns (a medium), John Colicos (a typically brutish cop) and Ruth Springford (an enigmatic crone) stand out. But only time will tell if The Changeling's occasionally preposterous story will prove a winner, in the tradition of The Exorcist, The Omen or Carrie, or a loser like The Heretic, Audrey Rose or Full Circle. With Jean Marsh, Madeleine Thornton-Sherwood, Barry Morse, James Douglas, Eric Christmas, Frances Hyland, Roberta Maxwell, Bernard Behrens, Valdi Way as Joseph.

Distributor: Pan Canadian

Hide in Plain Sight

An M.G.M. Presentation. Producers: Robert Christiansen, Rick Rosenberg. Director: James Caan. Script: Spencer Eastman, from the book by Leslie Waller. Photography: Paul Lohmann. Editors: Frederic Steincamp, William Steincamp. Production design: Pato Guzman. Music: Leonard Rosenman. Running time: 92 minutes.

In 1967, Jackie Scolese (Robert Viharo), a low-level Buffalo New York mafioso, was induced to become an informer in return for an F.B.I. promise that he and his family would be given new identities. Unfortunately, the zealous federal agents did not see fit to inform rubber worker Tom Hacklin (James Caan), the father of Scolese's wife's two children, and when he went to visit his son and daughter and found instead an empty house, he was naturally upset. The lawmen, suspecting that behind the disgruntled hardhat might lurk Scolese's erstwhile associates, stonewalled, while Hacklin, his second wife Allie (Jill Eikenberry) and his lawyer (Danny Aiello) all did a slow burn. In Hide In Plain Sight, based on a true story, James Caan gives a poignant performance as the patriotic working man ("I'm no hippy dancing round the flag") who finds that his enemies are those forces he has believed in most — the police and the government. As director, he shows great skill with his cast, eyen if his style — which shows the influence of his friend Francis Coppola — is pretentious at times. Caan, who has often been underrated, shows once again that he is a talent to reckon with. With Joe Grifasi, Barbra Rae, Kenneth McMillan, Thomas Hill, Andrew Gordon Fenwick, Heather Bicknell.

Distributor: United Artists

Little Darlings

Producer: Stephen Friedman. Director: Ronald Maxwell. Script: Kimi Peck, Dalene Young, from a story by Peck. Photography: Fred Batka. Editor: Pembroke J. Herring. Music: Charles Fox. Running time: 92 minutes.

Rich kid Ferris Whitney (Tatum O'Neal) and street smart slum raised Angel Bright (Kristy McNichol), two fifteen year olds attending summer camp for the first time, take an instant dislike to each other. And so they jump at the opportunity when brazenly precocious model Cindy Spillman (Krista Errickson, imitating Brooke Shields) challenges the two as to which will be the first to lose her virginity. Inherently romantic, Ferris sets her sights on Gary Callahan (Armand Assante), a muscular, thirtyish camp coach. The more pragmatic Angel takes on Randy Cummings (Matt Dillon), a boy her age from a neighboring camp, while the girls' cabinmates bet on the outcome. Midway through Little Darlings, Kimi Peck's story begins to oscillate wildly between what was at first a Meatballs-style farce, and what tries to become a frank and sympathetic examination, in the manner of Judy Blume, of two adolescents and their first sexual experiences. Though Kristy McNichol, in her first lead role, is her customary sensitive self, and Tatum O'Neal, looking very buxom and sweet, is unusually restrained (perhaps a bit chastened by the failure of International Velvet), director Ron Maxwell is unable to resolve the script's schizophrenia. Neither Assante, too gallant as Ferris' "older man", nor Dillon, with his Travolta fixation, are credible. There's nothing darling about a missed opportunity in what could have been the American version of Peppermint Soda. With Nicolas Coster, Maggie Blye, Alexa Kenin, Troas Hayes, Abby Bluestone, Cynthia Nixon, Simone Schacter, Jenn Thompson.

Distributor: Paramount

Little Miss Marker

Producer: Jennings Lang. Executive producer: Walter Matthau. Director, script: Walter Bernstein. Photography: Philip Lathrop. Editor: Eve Newman. Production design: Edward Carfagno. Music: Henry Mancini. Running time: 103 minutes.

This is the fourth version of Little Miss Marker, one of Damon Runyon's best known backstretch tales. Set in 1934 (the same year of the first version, with Adolphe Menjou and Shirley Temple), it centres on hardhearted, tightfisted bookie Sorrowful Jones. With some trepidation, he accepts as a security marker the daughter of one of his down and out customers. When the father fails to return, he finds himself the unlikely guardian of a solemn-eyed six year old. To add to his troubles, an old enemy named Blackie Ryan, now a flashy gangster, comes in with a shady deal for Sorrowful to invest in a posh casino operation. This gets Sorrowful and his small charge involved with Amanda Worthington, a Long Island socialite who has been forced by debts to join forces with the mobster. In his first outing as a director, Walter Bernstein sometimes lets things drag, but if anyone was born to play Sorrowful Jones, it is that great dogface, Walter Matthau. Julie Andrews' accent is a bit out of place, but she is crisp as Amanda, and Tony Curtis, wearing the same suit and hat as in Title Shot, is properly oily as Blackie. But the picture is really made by the skillful underplaying of a perky little girl named Sara Stimson, looking, with her bangs and cap, like a miniature Talia Shire. With Bob Newhart, Lee Grant, Brian Dennehy, Kenneth McMillan, Andrew Rubin.

Distributor: Universal

The Man on The Roof

(Mannen Pa Taket)

Producer: Per Berglund. Director, script: Bo Widerberg, from the novel The Abominable Man by Maj Sjöwall and Per Wahlöos. Photography: Odd Geir Saethen. Editors: Widerberg, Sylvia Ingemarsson. Music: Bjorn Lidh. Running time: 109 minutes.

The Man On The Roof begins with the vicious murder of ailing Stockholm policeman Stig Nyman in his hospital room. Investigating the crime, Chief Inspector Martin Beck discovers that Nyman had a reputation for brutality, which made him feared both within and without the force, but that police solidarity prevented any complaints against him getting past the ombudsman's office. At first, Beck suspects one of Nyman's equally hardnosed subordinates, but soon a disgruntled former cop enters the picture. And then, a sniper begins shooting at police from a downtown rooftop, and Beck and his team have a major urban crisis on their hands. Bo Widerberg has taken the violent, tough style of Robert Aldrich, Don Siegel and Michael Winner and humanized it through solid characterizations. Beck, well played by Carl Gustaf Lundset, is a slightly worn, but methodical and daring detective. Hakan Serner and Sven Wolter also are fine as his partners, in this clear-headed view of the drudgery and potential for abuse of police work that recalls Wambaugh to some extent. With Thomas Helberg, Carl-Axel Heiknert, Ingvar Hirdwell, Torgny Anderberg, Gunnel Wadner, Eva Remaeus. Swedish with English subtitles.

Distributor: New Cinema

Nijinsky

Producers: Nora Kaye, Stanley O'Toole. Executive producer: Harry Saltzman. Director: Herbert Ross. Script: Hugh Wheeler. Photography: Douglas Slocombe. Editor: William Reynolds. Production design: John Blezard. Music adaption: John Lanchbery. Running time: 125 minutes.

Having made a hit with The Turning Point's look at personal conflicts in the contemporary ballet world, Herbert Ross now turns, in this lovingly photographed and designed film, to two of dance's legendary figures. It is 1912, and we see the charismatic Vaslav Nijinsky at the height of his powers, the star of the Ballets Russes, and the lover of its flamboyant director, Sergei Diaghelev. But the relationship begins to fail as Nijinsky begins to show signs of madness, just as he is about to embark upon his career as choreographer. Fokine, the creator of the company's style, is forced out, and though Diaghelev's affection sustains Nijinsky for a while, it is not enough, in the wake of the disastrous premiere of The Rite of Spring, to forestall his further mental decline. Alan Bates, as the autocratic, hypochondrial Diaghelev, and dancer George De La Pena occasionally captures Nijinsky's passion and fire. But though Herbert Ross has tried to make a great film about this fascinating enigma, and perhaps a significant statement about homosexuality as well, he is let down by Hugh Wheeler's clunker-laden script. And Leslie Browne, as Romola De Pulsky, the adventuress who comes between the two men, is amateurish. With Alan Bedel, Jere-

(cont. on p. 17)

TELEVISION

The National Moves, Others Fall in Shuffle

TORONTO — Ombudsman, CBC's prime-time voice for consumers, has been given the kiss of death by the network as part of a program shuffle resulting from the web's decision to move The National to 10 p.m. next January.

Word of the cancellation came April 2, when the show's 20 staffers were informed of their fate. Ombudsman, which featured producer Bob Cooper as its host in its initial six seasons, has been plagued by dwindling audience figures, off 250,000 from prior totals, in this, its seventh season.

Mike Daigneault, head of English-language news and current affairs, says that a second current affairs program will also get the boot by the network. Contenders include Marketplace, Newsmagazine and The Watson Report.

Reason for the scramble, of course, was the surprise announcement by CBC that its nightly news program, The National, would be moving into prime time from its traditional 11 p.m. slot next year. The move, on weekdays only, comes after literally years of debate over the issue.

Daigneault said a study concerning the feasibility of shifting The National to an earlier time period followed a 1978 announcement by CBC president Al Johnson that the corporation will be investigating the proposal. Johnson made his comment to a Canadian Radio-Television and Telecommunications Commission (CRTC) hearing.

The study was subsequently conducted by CBC execs Bill Morgan (TV network program director), Vince Carlin (chief news editor),and Mark Starowicz (exec producer of CBC Radio's Sunday Morning).

Though several other slots were considered (including both 7 p.m. and mid-evening),consensus pointed to 10 p.m. as the best move.

"We looked at the possible time slots," says Daigneault, "including the 7 p.m. slot. Finally, we settled on 10 p.m. You still have a major audience, composed almost entirely of adults. On the other hand, you're not up against the really strong entertainment programs on the other networks. It's still U.S. entertainment, but it's not as good and not as heavily promoted."

Audience figures support the shift to 10 p.m. In its current slot, total audience figures hover at 4.2 million, whereas the 10 p.m. slot has an estimated audience of 7.5 million.

The move to 10 p.m. means CBC will be the sole North American network carrying its news at that hour, a point not lost on Daigneault. "We've come to the conclusion we have to be a distinct network," he says. "With continuing fragmentation of the audience, a lot of people have been questioning our reasons for existence. Moving The National is the first step toward making CBC a totally distinct network. It will be the only network in North America showing news in prime viewing hours.

We reject the totally commercial ethic," says Daigneault. "This is our first step in stating our intentions to the viewer."

Though it isn't yet clear what the nature of the final mix will be, CBC indicates it intends to combine news with current affairs in a late-night package, with The National kicking things off at 10 p.m.,followed by current affairs programming containing "some news elements," as Daigneault puts it.

CBC's news department, threatened by a loss of autonomy and their fear that The National will be cut to 20 minutes from its current (25 minute) length, have sent a lengthy letter of protest over the restructuring plan to both Daigneault and CBC vice president Peter Herrndorf. The letter has reportedly circulated throughout the department, garnering signatures from Knowlton Nash (The National newsreader), among others.

Nash, former head of the news department, was instrumental in getting The National extended from 20 to 25 minutes in the first place.

For his part, Daigneault says The National will continue to carry fully 25 minutes of news content, whether that means doing so in a single reading, or by following a 20-minute presentation with a five-minute update later in the package.

Affiliates have their own axe to grind: their control of the 10 p.m. time slots Thursday and Friday evenings, during which significant revenues are accrued via their own programming slates, will be sacrificed under the new arrangement.

Meanwhile, Global Television Network's Bill Cunningham, a former CBC staffer now v.p. of news and current affairs with Global, has issued his own response to the public network's decision. Cunningham calls it a vindication of Global's move two years ago to shift its own late-night news to 11 p.m. from 10 p.m.

"Our (Global's) decision to move the news was influenced by our realization that the CBC would have to shift its late-nightly news to an earlier time," writes Cunningham, "probably 10 p.m. Since we moved to 11 p.m.,more viewers every month have been turning to Global."

What Cunningham fails to mention is that Global's audience dropped markedly immediately following the move to 11 p.m. It has been recovering slowly since that time.

CBC Doors Open To Indie Product'n

TORONTO — In a move that should come as good news to indie tv program producers, the Canadian Broadcasting Corporation has named one of its own to head up a new department aimed at increasing CBC acquisition of independent product.

Roman Melnyk, currently senior legal counsel with the corporation's English Services Division, assumes his new post April 15. With CBC's legal department since '71 (except for a brief stint as CBC president Al Johnson's exec assistant), Melnyk says his office will be assessing the 400-odd indie program proposals the corporation receives annually.

Though he declined to pinpoint his office's budget, one CBC exec called it "substantial".

Melnyk says he'll be looking at everything from proposals to finished feature films. "A completed product buy-out is the ideal position to be in," he says. "But we'll also be looking at pre-commitments to projects. The independents want involvement at an earlier stage to use as leverage in putting the product together. In that way, we can help them in the marketplace."

CBC would also be willing to foot the costs of script development on projects in which it has a keen interest, Melnyk reveals.

Internally, he says he'll be working with the program director and area heads. But he will provide the "external face" to outside producers. "We (CBC) have done a lot of independent programming over the years," Melnynk says. "But CBC is looking to increase that, and establish, I suppose... the clear cut patterns of dealing with CBC."

Particularly, he says CBC is keen on securing TV rights to already-produced features. "We're interested in using films already out there, the films already produced and available. We'll be after acquiring the broadcast rights for those. Aside from dealing with the (non-feature) independents, we'll be dealing with the feature film industry. There's now a viable industry out there making films."

Independent TV programmers have long been calling for more access to network coffers, of course, and Johnson has made numerous statements about farming out more work to indie producers.

Melnyk acknowledges his appointment grew out of that dialogue, and says plans to set up an independent production office at the web "began to crystallize about a year ago."

Right now, he's in the process of making staffing arrangements for the anticipated flood of submissions. He'll be based out of CBC's 1255 Bay St. offices.

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Indie Reflection

TORONTO — The Canadian Broadcasting Corporation, which has just appointed lawyer Roman Melnyk to head up a new independent production department, announces a five-part series designed to showcase indie-produced films.

Dubbed Canadian Reflections, the show features 11 Canadian films produced by indie filmmakers from across Canada. It airs at 2:30 p.m. April 6, April 13, May 25, June 15 and June 29.

Titles to be shown include Carpathian Tales (first in the series), Portrait of Christine, The Unowned Land, The Inside Passage, The Tribes of the Amazon, The Chilkoot Trail, Terry's Loot, Mon bout du monde, Years of Struggle, and Antarctica — The Unowned Land. CBC was unable to provide other production details.

Subject: Kids

TORONTO — TV Ontario, in response to changes in the Education Act and the Child Welfare Act, is presenting a six-part television series, Every Child Is Special. The first program will be telecast May 6. The programs are directed at parents and at professionals who work with children.

House Hot in Fight

TORONTO — The in-fighting between broadcasters and the cable industry is hot and heavy these days, with round two of the CRTC's public meetings into remote service and Pay-TV skedded to begin April 10.

The Canadian Broadcasting Corporation, until now the sole service offering coverage of House of Commons proceedings, is about to lose that monopoly — and most of its potential audience — when the House commences its session April 14.

Cable Satellite Network (CSN), a firm owned entirely by the nation's principal cable operators, has received CRTC approval to begin its own coverage of House proceedings. In effect, CSN will be duplicating the CBC service in favour of its own coverage.

The resultant fragmentation of the television audience cuts CBC's potential viewership to one million, a mere 38 per cent of its former maximum. CSN, meanwhile, will have an audience potential of 1.7 million Canadians. Further, CBC must continue to bear the costs of satellite transmission with its reduced audience.

CSN obtained a temporary licence from the regulatory body to cover the proceedings. CBC's licence has also been issued on a temporary basis.

CSN's manoeuvre was a surprise to the public corporation, which issued an announcement decrying the licencing of non-broadcasters to cover House of Commons proceedings. But it hasn't taken the move lying down, and has pressed the federal Cabinet for a hearing on the matter.

It will likely take place this fall.

Multilingual Covers Metro Cable Subscribers Now

TORONTO — All cable companies within the coverage area of Multilingual Television (Toronto) Ltd. are now carrying MTV Channel 47 following a move in March by Scarborough Cable to join other cable operators in the carriage of MTV as part of the basic service.

Also for the first time, all cable TV subscribers throughout Metro Toronto will be able to receive MTV programming on cable 4.

CUC (Scarborough) Ltd., the last of 10 cable companies in Metro to make the technical changeover, has 50,000 subscribers who have been receiving MTV on cable 4, since March 31. Reception was previously available to subscribers via a converter on the company's augmented channel service.

Through a series of public hearings and channel re-alignments MTV cable coverage is now complete, with programming available to viewers on cable 4 of the basic service (channels 2 to 13) and to all other cable TV subscribers on the augmented service (converter channels). Within the station's coverage area are over 1.5-million cable homes, serviced by 56 cable companies.

A potential 4.5-million viewers live within the station's coverage area, from Orillia at the north to Buffalo at the south, Cobourg at the east and Kitchener to the west. MTV began its telecasts last September.

Lear Picks Up Matt and Jenny

TORONTO- Ralph C. Ellis, President of Manitou Productions, announces that the first season of Matt and Jenny, 26 half-hours which aired on the Global network, has been picked up for U.S. distribution by the Norman Lear organization.

Ellis says Matt and Jenny is the first Canadian TV series to be acquired for distribution by Lear, best known for its All In The Family series. Ellis says Lear will handle the series itself, rather than buy the format and produce a U.S. version (as they have done with other series).

Representatives of the Polyphon organization of Hamburg and executives from the First German Network will be in Toronto early this month to discuss further production of Matt and Jenny and other projects for television. Gert Muentefering, head of children's programming for the German network, has already expressed interest.

The German version will be telecast starting late in 1980.

Matt and Jenny was judged best television series of 1979 at the Canadian Film and Television Association (CFTA) Awards, and is nominated twice at the upcoming ACTRA awards.

Meanwhile, Manitou has two feature projects in development. Don't Push The Panic Button, from an original manuscript by Martin Lager, with screenplay by Martin Lager and William Davidson, will be produced in association with Polytel Film Ltd. of London, England, co-producers of Matt and Jenny. The second will be based on the book, Go-Box!, by Roger Caron, winner of the 1978 Governor-General' Award for Non-fiction.

During 1980 Manitou will also complete the last three episodes of the 13-hour series, Wild Canada, made in association with the C.B.C. It has been filmed in every Province and Territory of Canada over the last four years.

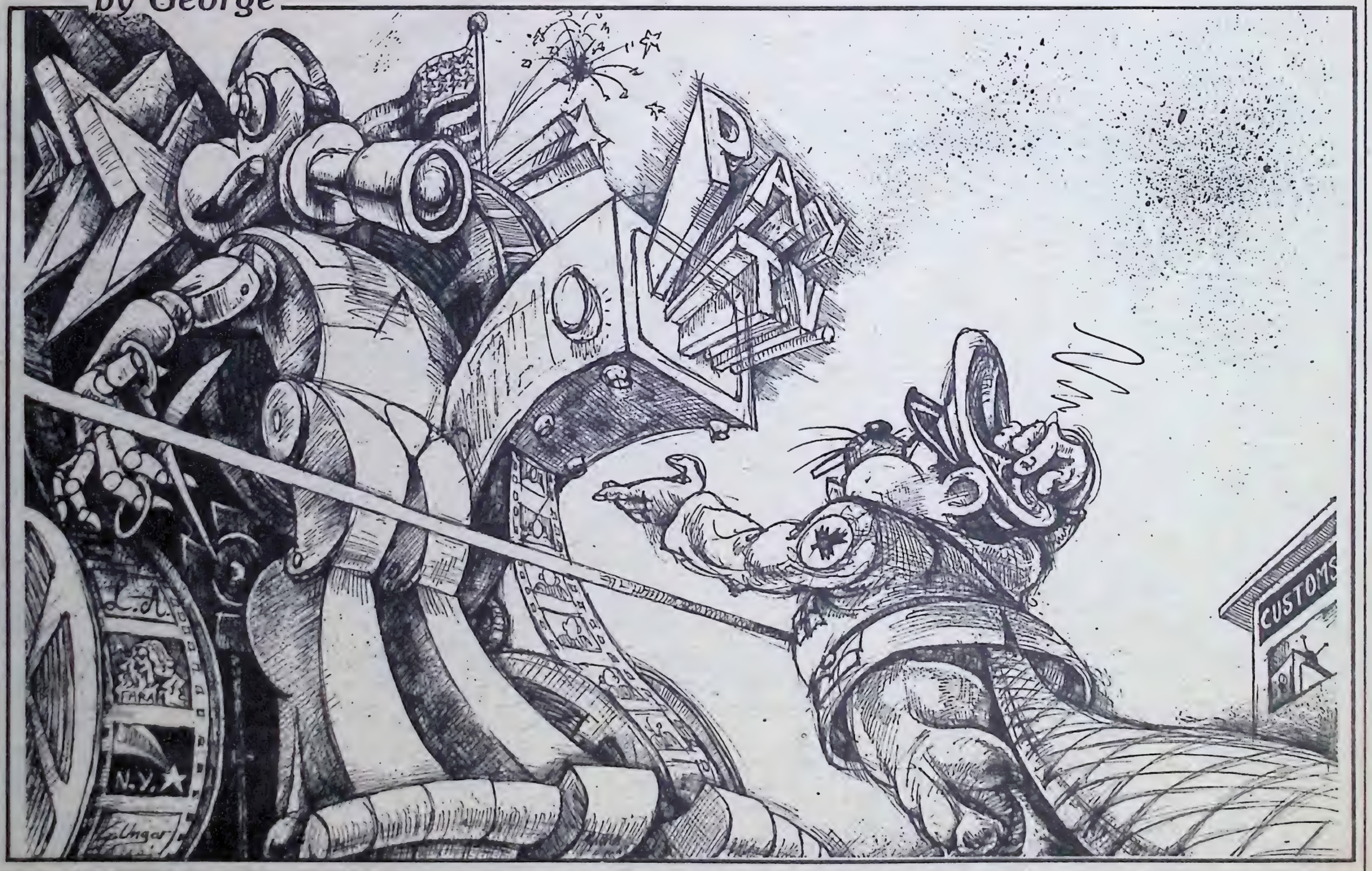
Prix Anik in May

TORONTO — CBC-TV's fifth annual Prix Anik Awards, will be presented here by web President A.W. Johnson May 29. Winners will be selected from a total of 53 programs, French and English, nominated from 18 CBC production centres across the country.

In addition to existing Prix Anik Awards, and individual craft awards initiated in 1979, a new award has been created! The Prix Anik Journalism Award. It's open to CBC/Radio-Canada local television information programs across the country.

Nominations will be judged in four categories : Documentary, Drama, Music and Journalism. Competition is open to CBC/Radio-Canada television programs seen for the first time on either network (or on local stations), during 1979.

by George



PAY-TV

Film Producers Define Pay Television Choice

by G. Chalmers Adams

The Model

The Independent Producers Committee for Pay Television now proposes a model for the system to introduce pay television. The adoption of this model will ensure that the advent of pay television to Canada is a welcome event for both the Canadian programme production industry and for the viewing public. We call our pay T.V. system "the subscription television service", in order to highlight the role of the subscriber, or the consumer, and therefore to highlight the importance of providing the consumer with a wide selection of high quality programming.

Our model has five components : the consumer, the delivery system or common carrier, the distributor or programmer, the producer and, of course, the regulator.

The Independent Producers' model for the subscription television service has the following characteristics :

1. Distinctly Competitive

From the very outset there must be at least two programmers. No matter how the service is delivered to any consumer, it must offer choice. Having only one programmer, even if that programmer offers a package, will not ensure real choice. Wiuth a single programmer the consumer is forced to take the selection or leave it ; the producer is forced to serve that programmer or serve no one. However, with two or more programmers, there will be competition to gain subscribers and therefore competition to acquire the best programmes. Both the consumer and the producer will be given real choice.

In all likelihood, during the early years of the service, the programmers can be expected to offer popular light entertainment and special events as the feature attractions. If there were to be only one programmer, though, there might never be a broadening of the programme spectrum. But with two or more programmers in place at the time when the service is first introduced, a climate would be created in which more specialized programmers might be tempted to enter the market. These subsequent programmers would seek to satisfy unfulfilled consumer desires, and they would thereby increase the variety of programming. To ensure high quality programming and to ensure such programming is genuinely responsive to consumer desires, requires that competition be placed at the centre of the system, at its very beginning.

Present delivery systems, such as cable and future technologies, must make available to each consumer more than one subscription television service.

As a system the new service will be competing with other systems which now vie for the attention of the consumer. The new service will not succeed unless it is distinctly different from commercial broadcasting and from the exhibition of motion pictures in theatres. Subscription television will be distinctive if it is free from commercials, if it delivers a high quality sound and picture image, and if it is readily available at times when the viewer chooses to be entertained. Perhaps most important, we must strive to ensure in the long run, that the programme content of the new service does not merely repeat that of the present commercial television channels.

2. Programmers Owned and Operated by the Private Sector

Programmers of the subscription television service will be competing for the discretionary dollar — money which the consumer spends only after food, clothing, shelter, transportation and other essentials have been purchased. Only the programmer motivated by the expectation of profit will aggressively pursue the discretionary dollar. Quite properly this makes the service the business of the private sector.

The role of government in the spending of disposable income is that of the regulator, for the regulator can help to ensure the balancing of competing interests. Certainly it is not the purpose of government, by itself, to fulfill the needs expressed by the spending of the discretionary dollar. Instead the role of government is to regulate the manner in which others fulfill such needs.

In the entertainment field and in the general field of leisure time activities, the private sector has shown itself to be quite responsive to changing needs and new desires. Regulation of the communications environment has promoted this responsiveness by the private sector. This will continue to be so if government continues to prohibit undue concentration of media ownership in the hands of a small group of communicators. Regulation which maintains such limitations is a natural corollary of the competitive element in the subscription television service.

3. Separation of the Components of the System

Each of the three active components of the new service — the production industry, the programmer and the delivery system — must be largely separate from one another, both as to ownership and as to operation. For example, the programmers must not own or operate the delivery systems, and the delivery systems must not own or operate the programme production industry.

Because technological evolution will offer new means of transmitting programmer to own and operate a delivery system. The delivery system for the new service may be any one — or more than one — of those systems now available or made available in the future. To put it another way, the delivery systems must be common carriers, each competing with the others to deliver the products of the programmer more successfully and more efficiently. Common ownership between a delivery system and a programmer would make the service the slave of technology. A programmer who owned and operated a common carrier would not likely be as willing to choose a more efficient delivery system as a programmer who did not have a major investment in a common carrier.

To link the programmers and the common carriers is to take a grave risk : there is a real danger that capital investment in hardware will be allowed to determine the cost of the service. The more costly the service, the less likely that experiments will be made to determine consumer tastes or to increase the variety of programming. We have already seen, in the exhibition of theatrical motion pictures, that only the most costly spectacle can do the business necessary to support the high cost of the movie theatre. And, in a subscription television service where the cost to the consumer is high, we with the theatrical motion picture industry, the production industry would tend to provide only that which justifies the high technical cost of the delivery system. When the general run of programming is too costly, there is little room for the innovative or experimental producer. The oppoortunity for special interests to be served by special creations is foreclosed.

As the communications industry now operateds there are regulatory techniques which ensure clear differentiation between and among the common carriers, the programmers and the producers. Yet to prevent their merging into the hands and control of one or two groups, it will be necessary to refine the rules governing cross-ownership in the media. Taking as given that the common carriers and the programmers are licensed by governmental authority, the ownership rules must be written and applied to cause even broader based ownership of the programmers. In fact, the rules must limit both direct and indirect participation in such ownership by any single enterprise — and they must limit such participation by any sector of the communications industry — now regulated by federal authority. More than this, the same limitations on ownership of the programmers must be placed on the theatre chains, which are now regulated by provincial authority.

This line of reasoning dictates that a programmer be permitted neither to own nor to operate programme production facilities — that is, studios and equipment — lest the programmer find itself, in time, beset with yet another form of obsolescence. This is the key to separating producers from programmers ; this separation is, in turn, vitally important in maintaining competition between and among producers.

The purpose of competition policy and existing competition legislation in Canada would be well-served by refining the regulation of the communications industry in this manner. Prescribing limitations on cross-ownership and joint control would express clearly the wish that Canadian consumers and Canadian producers meet more frequently in the communications marketplace. Neither group has had much access to the other in our present broadcasting or theatrical exhibition systems.

Of course it would be foolhardy to propose that all players now in the game be entirely excluded from the subscription television service. A broadcaster or a programme producer might have a useful contribution to make as a minority owner and operator of one of the programmers.

But we believe that if, by restricting the control exercised by any one group, the opportunity were created for new alliances to form, then new and interesting players might emerge to finance and operate the programmers for the new service.

We believe too, that where the production industry is concerned, the benefits to be sought from the new service are to be sought primarily for independent programme producers ; not for government agencies such as the Canadian Broadcasting Corporation and the National Film Board, who produce and compete with tax dollars ; not for broadcasters who now own their own marketplace.

4. Pay Per Package, Not Pay Per Play

When the subscription television service is introduced, the subscription fee must be based on a package of programmes. It must not be a pay per programme system. The optimum interval for the duration of a package of programmes in the new service is probably one month.

Although experience elsewhere suggests that consumers sign on for the service because of only one special attraction which is well-advertised and which is shown monthly, weekly or more often, it will be important to seek greater viewer satisfaction by offering to the consumer the opportunity to experiment with a wider variety of entertainment programming. Clearly one can expect that the premiere attraction will be offered on more than one occasion in any programme package. Nonetheless other programming, whether less popular or more specialized, must be given a fair chance to find its audience. The making of this connection will depend entirely on introducing the consumer to that which hasn't before been made available by commercial broadcasting. For some programmes this introduction must be largely free of financial risk to the consumer, in order to attract his attention.

A not so incidental consideration, in comtemplating the price structure of the new service, is how much the programmer will charge. It may be worth noting that one implication of our competitive model is the possibility that each programmer will charge whatever the market will bear for its own package. One of the programmers might even introduce its package without levying an initial charge, to attract the consumer away from other programme packages. Or a programmer might vary the price from time to time to compete with the offering of other programmers.

An obvious question is : What effect will such pricing policy have on the common carrier? The equally obvious answer, if the carrier shares in the programmer's revenue, is that the carrier will be directly affected and might vigorously resist price fluctuations. To avoid this problem, we propose that the com-

Safeguarding Consumer, Canada Competition Is Key Indy Element

mon carriers have a regulated return on their investment. Their return would be based on being paid a fixed charge per subscriber, in a pricing system which is somewhat analogous to the present system of cable and telephone installation charges.

5. Measurement of Canadian Content by Dollars, Not Time

The introduction of the subscription television service in Canada seems the ideal opportunity to turn inside out the language of content regulation now so familiar to us all. Surely this is our system, and therefore a Canadian system. Should we not then think, and write and speak of "reducing foreign content", rather than of "increasing Canadian content". Let's try it:

The content of the new service should be identified by the place where it is produced. Is it foreign programming or not? Then, the amount of foreign programming should be measured primarily by the money spent to acquire it,m rather than by the amount of time which it occupies in any given interval or any package of programmes.

The first rule is that less than one-half of the programme purchasing budget of each programmer be applied to the acquisition of foreign product. This is a great deal less than is being paid for foreign product in other similar media of communication in Canada.

(Translated into the old rhetoric this means that at least one-half of the programme purchasing budget of each programmer must be applied to the acquisition of Canadian product.)

Please note this does not beg the question: How much of the programmers' total revenue goes for the acquisition of product? Instead, we are saying that a proportionately smaller share of whatever revenue is generated by the new service should go to the acquisition of foreign product. It is not $10,000,000.00 or $100,000,000.00; it is, rather, less than 50% at any time or in any measured interval.

The proposition rests on three assumptions which are stated or implied by other characteristics of the model under discussion. First, the common carrier has a regulated share of the fee paid by the consumer who elects to receive the subscription television service. Second, each programmer, competing with the others for viewers, will charge what the market will bear for its package. Third, the programmers competingg with one another for product, will pay producers as much as possible to maintain subscriber interest and to remain profitable.

6. Marketing Beyond the Canadian System

The programming made available to the new service by our production industry should be competitive in the international market-place, as well as in the Canadian system.

To achieve this result a programmer will have two budgets: the first will be based on its revenue from Canadian subscribers; and the second will be based on a separate fund of capital. From the revenue stream a relatively smaller share will be applied to acquire foreign programming for use in the Canadian system. With the separate capital fund a programmer should be allowed to acquire the right to exploit product outside of Canada, or other similar services or in other media of communication. Thus we distinguish between the acquisition of a license for use of a programme in the Canadian system, on the one hand, and, on the other hand, equity participation in the financing of programmes made by our production industry. Quite possibly a programmer might choose to be both a licensee and financier — or even the sales agent — of any particular programme. Nonetheless, the money to support each of these relationships must be segregated.

In the matter of how foreign programming is to be acquired by the programmers, we propose that the system confer a benefit on Canadian distributors by requiring that the middle men, or suppliers of foreign programming, be agents who are owned and controlled by Canadians.

7. Market Access Measured by Time Share of Total Programme Package

In the Canadian broadcasting system Canadian content has been measured, traditionally, in relation to the time of day when a programme is broadcast. We believe this emphasis can be shifted with the introduction of the new service and that access to the market-place should be measured by that share of a programme package comprised of original indigenous product.

First, at least one-half of the original material in any programme package must be Canadian content. "Original material" means that which is being offered for the first time by a given programmer. One can expect that a programmer will repeat some successful programmes from package to package. So, re-runs of this kind might reduce the amount of original material in any package. But, whatever original material there is should be mostly Canadian. Original material as described here might well have been seen by the public, earlier and in another medium, such as in movie theatres or even on commercial television. It might also have been seen as part of the package offered by another programmer in the multi-channel subscription television service. Remember that the consumer might be switching between and amongst programmers from time to time. All we require is that any programmer, when selecting material for its first showing in his system, not favour foreign programming.

Second, and taking re-runs into account, at least one-half of all programme time in the programme package must be Canadian content.

No restriction is being placed on the time of day when Canadian content must be offered.

8. Canadian Programmes of Varied Length

If access to the market-place is to be assured for innovative producers and specialised material, then the service must provide for Canadian produced programmes of varied length in each package. The combined effect of characteristics 4, 5 and 7 will serve to fulfill this requirement.

For example, if expensive foreign programming is the prime attraction to be offered by the subscription television service, then requiring that half the acquisition budget, half the time for original material and half the total programme time in a package be dedicated to Canadian content, would oblige a programmer to make the greatest expenditure for the best available programmes of all lengths, to achieve the required Canadian balance.

9. First Carriers Must Deliver Complete Service

The common carriers must be required, by the terms of their licenses, to make available to their customers all of the subscription television services which the programmers wish to offer.

If calbe is to be the first common carrier, cable has the capacity to carry the competitive service proposed here. Cable must be required to carry two or more signals. No common carrier should be entitled to select between and among the programme packages which are offered. In any case, the consumer, not the carrier, should determine whether to receive no service, part of the service, or the whole service.

Obviously the common carrier might elect to carry no service at all. However, it seems reasonable to expect that the programmers would make it economically attractive for them to do so, by instituting appropriate pricing policies for their programme packages and by ensuring that those packages have genuine public appeal.

10. Federal and Provincial Licensing

There should be a federally licensed French language programmer, a federally licensed English language programmer, and at least one provincially licensed programmer for each province.

The operation of each licensee, whether federally or provincially regulated, must be characterized by all of the qualifications set forth above.

A licensee must not be permitted to own and operate more than one programmer, to maintain the competitive element.

However, the provincial licensees must not be prevented from acting in concert, as a kind of network, if they choose to do so, to acquire product for their separate packages of programmes across Canada.

All licensees must be subject to ongoing, regular review of their respective achievements. Unsatisfactory performance must result in the forfeiture of a license; and the regulatory scheme must contemplate the granting of additional licenses to programmers who later propose to offer new programme packages in the subscription television service.

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Gabrielle Soft In First Wk

MONTREAL — The French track version of Yesterday, entitled Gabrielle, opened in Montreal on March 28 and, although it grossed $50,000 in its first week, attendance fell short of the figures anticipated by the producers.

Paul Weisenthal, who was responsible for the launch, reports that two elements were major contributors to the relatively poor showing: the dubbed sound track, and the response of the critics.

The dubbing, he says, was done by the principal French-speaking actors and actresses; the English parts were dubbed by other French-speaking actors. The text, however, was written in "international" French rather than in the language of Montreal. Consequently, the film fails to 'sound right' to Montrealers who go to see the film.

Based on the young love between an American studying at McGill and a French Canadian art student, Gabrielle is rooted in the life of the city.

Weisenthal reports that the first screening of the film worked well with audiences crying and applauding and grouping around the lead, Claire Pimparé, for autographs. Over 3000 passes were given away, in hopes that the word of mouth would carry the film. The next evening, Friday, was "slow" and on Saturday, the week-end editions of the papers carried the critical response which was uniformly bad. In view of the bad press, "we just weren't able to straddle the word of mouth," says Weisenthal.

The producers, Dal Productions, hope public reaction will build, nevertheless, and the figures improve. The film, starring Vince Van Patten, Pimparé, Jacques Godin, Cloris Leach and Eddie Albert, was directed by Larry Kent.

Fewer Finished Films To Cannes Market

MONTREAL — By the first week of April, registrations at the Cannes Film Market through the Canadian Film Development Corporation were running slow. Nicole Boisvert, CFDC staffer responsible for liaison between the CFDC, producers and the Market, reported that many producers may be signing up directly with the festival and not using the facilities of the Cinema Canada offices.

Reports from producers and from the CFDC also indicate that many films will not be ready for screening by early May and that only a product reel will be available at Cannes to aid in the sales effort.

On April 1, 1980, the following films were scheduled for screening through Cinema Canada: Les bons débarras, Out of the Blue (CeBe), Cordélia, Keiko, L'arrache-coeur, Pinball Summer, Mondo Strip, L'homme à tout faire, L'affaire Coffin, Cries in the Night, Double Negative; Cinepix will screen The Clean Up Squad and Yesterday while ICM will show Surfacing, Circle of Two, Patman, Atlantic City, Luck Star and Highpoint.

Cinepix Waits Minister's OK, Seized Film

MONTREAL — No news is not necessarily good news. Cinepix is still waiting, almost four months later, for the Minister of Revenue to determine whether or not the distribution company owes back taxes on several hundred prints.

The films were seized in Montreal by the Royal Canadian Mounted police in January, but no charges were laid. Cinepix has been trying to retrive the films ever since.

Drabinsky Wins

TORONTO — Producer Garth Drabinsky is $70,000 richer thanks to an allegedly libelous story about him that appeared in Maclean's magazine in 1978.

Drabinsky's lawyer, Lawrence Mandel, reached an out-of-court settlement with the publication early this month after suing Maclean's for libel. The story, written by Ian Brown, appeared in the Nov. 6, '78 edition.

Along with the substantial monetary benefits, said to be among the highest resulting from a libel action in Canada, Maclean's ran a public apology in a recent issue. The apology states that Maclean's depiction of Drabinsky was "mean-spirited and incorrect, misleading and offensive, both in tone and content." The publication says it apologizes "without reservation" to Drabinsky for its statements.

A published report in a local newspaper also said Maclean's ordered its resident film critic, Lawrence O'Toole, to hold off reviewing The Changeling, Drabinsky's current release, lest the review jeopardize negotiations.

Death in April

TORONTO — An opening date has yet to be set for Death Ship, the Sandy Howard / Harold Greenberg exploitation pic releasing here via Astral Films.

But Astral's advertising director, Shelley Schaeffer, confirms the film will open in some situations before the end of April, with heavy TV buys accompanying.

Meanwhile, the pic has bowed south of the border via Avco Embassy. Box office response has been good, Ms. Schaeffer reports.

Shot in '79, Death Ship stars Kate Reid, George Kennedy, Nick Mancuso and Richard Crenna.

A second Astral release, Baltimore Bullet, is skedded for general release May 16, Ms. Schaeffer confirms.

Council Grant Increase For Administrator

OTTAWA — To help overcome the shortage of experienced administrators in the arts in Canada, the Canada Council announces it is revising its program of grants in arts administration. A larger number of people interested in working in the arts will thenfore be eligible to apply for support.

Value of three types of Council grants is also being raised to help artists meet increased living costs Arts Grants "A", (for senior artists sill active) are raised from $17,000 to $19,000: Arts Grants "B", (for artists recognized as professionals), from $10,000 to $10,500; and Short-Term Grants, from $600 to $750 per month. Project Cost Grants and Travel Grants remain the same.

NAB Meets In Las Vegas

TORONTO — A score of Canadian companies are expected to attend a four-day confab sponsored by the National Association of Broadcasters (NAB) later this month.

The 58th annual meeting takes place at the Las Vegas Convention Centre, where some 400 firms are expected to display their wares. It kicks off April 13, and features, in addition to the displays, addresses by U.S. Federal Communications Commissioner Robert Lee, and Senator Barry Goldwater, a member of the Senate Communications Subcommittee.

Insiders say innovations in 3/4-inch video tape and a new display from AMPEX are likely to be unveiled. Among the Canadian firms on hand will be Broadcast Video Systems, Digital Video Systems, Canadian General Electric and Electrohome Ltd.

Human Remains Optioned By Kellman

TORONTO — Screen rights for Larry Fineberg's play, "Human Remains", have optioned by documentary film director Brian Kellman. Fineberg is currently writing the screenplay, to go before the cameras in Toronto in 1981.

A comedy about sex, paranoia and growing up, "Human Remains" premiered at Toronto's New Theatre in 1975. In 1976, Fineberg won the Chalmers Award (Best Canadian Play) for "Eve", presented at the Avon Theatre in Stratford, where he served as writer-in-residence. Kellman, a native of Philadelphia, has made many PBS specials and has earned an Emmy nomination for his work.

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French Track

(cont. from p. 3)

but everyone realizes that these six films will not be made at all unless they are made in co-production under the new scheme. They simply wouldn't be feasible as independent productions," explains Thibeault.

As for the producers themselves, many are now using NFB facilities for screenings when, in the past, they would have rented space elsewhere.

Summing up the current interest in French language films, Thibeault underlines the fact that $2.2 million — or 55% of the CFDC total appropriation — will go into equity investment in French language films this year. Equity investment in English language films will be limited to two projects: one for a first film by a young director, and one for an especially difficult and promising project. The remaining funds will be used for interim financing and will turn around several times, he hopes.

Thibeault is proud that both Fantastica, which has been chosen for the competition at Cannes, and L'homme à tout faire, which will be screened in the Directors' Fortnight, were made, thanks to funds from the CFDC. He believes that the revival of French language films is well on its way, and that the strength of this production will become obvious this year.

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24 HOUR PHONE (416) 292-0961

4440 Steeles Ave. East at Kennedy Rd. Toronto, P.O. Box 562 Milliken, Ontario.

Classified Ads

To stimulate communication within the film community, insertions in the classified column will be run free of charge for individuals – subscribers of CineMag – wishing to place industry-related ads. For companies, organizations and non-subscribers, the classified rate is $0.50 a word.

Wardrobe mistresses, time, budget; Shortage of costumes, your problem. Try us first. Clothes from '50's back. "By-the-Pound", 1219 Crescent; 861-4015.

Actor 16 yrs 5'7" 125 lbs seeks principal or minor roles for films shot in Que. preferably in Montreal (Resumé). Call Carlo (514) 688-7472.

Firearm Rentals & Research, A. Barnes (416) 561-9604 2783 King St. E. Hamilton.

Actress, seeks support, principal or minor roles. Blonde, ingenue, 5'3", 105 lbs, comedy or dramatic. Toronto-based. Tel. 364-7052.

International writer with six different film scripts seeks producer for making films in Canada. Tel. (506) 854-6068.

Man / wife team experienced in seamanship / film production share res p., expenses profits in the making of TV series. P.O. Box 4865, Vancouver, B.C. J6B 4A6.

Location for rent. Empty mansion in central Toronto with 10,000 sq. ft., 3 floors of rooms and hallways, paneled walls, moulded ceilings, and fireplaces. Surrounding area includes 1 acre of gardens and landscaping. Contact Thomas Kellner (416) 923-2411.

Hairdresser freelancing in feature films etc. 20 years experience, member of ACFC, and permit list with I.A.T.S.E. Call Eileen at 487-3942.

Attention: Script Writers
West coast film company seeks story line for TV serial. Must have general appeal. Will be filmed in rural area, possibly an island. Send outline to Atari Productions, P.O. Box 1598, Gibsons, B.C. V0N1VO.

Competent Screenwriter, Grad trained, organized, acting/production b.g. Will travel. Need help? Ken Forrest, 100 E27th Str., Hamilton, Ont. L8V 3G1.

Video production technician looking for work with prod. company. Will do any tech work. Resume on request. Please call Bill Simeon, 51 Rosslyn Ave., Hamilton, Ont. L8L 7P1. Tel. (416) 549-3655.

Placement and production of 30 & 60 second merchant screen adv. for dr-in theatres. Less expensive than you think. Showcase screen ads, Bill Bundzeak, c/o Box 880, St. Catharines, Ont. L2R 6Z9. Tel. (416) 682-7267.

Couple seek same 42 ft. ketch. Film prod. & sail experts only. Share resp., expenses, profits and dreams «in the wake of...» J. Elbert, P.O. Box 4865, Vancouver, B.C. J6B 4A6. Tel. 665-6834.

Animal co-ordinator and trainer. Mike Klingbell (416) 493-3024.

Makeup for film T.V., fashion and photography. Also special effects makeup and character concepts. M. Burke (A.P.C.Q.), 731-5324.

Actress seek support principal or minor roles. Mid-20s, blonde, 5' 3", 110 lbs. Drama comedy. Toronto-based. Sonja Groat, 33 Harbour Sq. no. 1640, Toronto M5J Z6Z. Tel. (416) 364-7052.

Bolex H 16mm camera-like new. 17-85 Pan Cinor F2 zoom lens. with reflex viewfinder. Bolex sync speek electric motor, battery pack, charger unit & high quality heavy duty leather case. $1600 or best offer for entire package. Call now: John (416) 461-7725.

Conestoga film student seeks summer job in the industry. Exc. refs, grades, exp. resumé. Raymond A. Brounstein, 197 Mill Street, Kitchener, Ontario N2M 3R3. Tel. (519) 576-3783.

Writers: short screenplay wanted for production by director «bankable» with Canada Council. Free one-year option and $1,000 paid when grant received. Stephen Bowlsby, 702 N. Lucile, Los Angeles, CA 90026.

Space for rent: 1500 sq. ft. suitable for auditions, rehearsals and production. Art-deco offices. Downtown. Call Leah (416) 367-9660.

Bolex 16mm EBM with many extra crystal control matte box macro & 200mm lens. Like new offers. Eric Wrate, 200 Silver, Birch Ave., Toronto, Ont. Tel. 694-0827

Top-class publicist, experienced, serious, capable, seeks permanent position where carefully nurtured extensive media contacts can be put to use. Box 605 CineMag.

Seek position as P.A. or trainee A.D., D.G.C., A.D., training, film & T.V. Prod. Exp. will travel. P. Gough, Vancouver, 604-684-8752.

Motion picture grip and lighting truck - 5 ton. 1974 Chevy with lift gate. Mole and Matthews equipment. Price range from $24,000 to $30,000. Call (303) 320-5811.

16mm feature booker, selling experience with repertory and outpost circuits. Toronto. Apply to Box 601.

Small film company requires energetic self starter to handle a variety of duties including secretarial, reception, bookkeeping, production and distribution assistance. Good typing, office experience necessary. Call: (416) 362-1003 between 1 and 5 p.m.

Complete Research Service for Film: Includes procurement of still photos, vintage film, sound recordings, props and documentary research. Jill Patrick, 58 Stewart St., Toronto M5V 1H6 (416) 368-9944.

For sale: Bolex 16mm Rex 5 camera, mint condition, used once for short film. 17-85 Kern Vario Switar Zoom lens, 25mm Kern and 75mm prime lenses. Accessories: aluminum camera case, assortment of fillers. Price: $4,000 brand new price, sacrifice at $2,400. Call Mike (416) 487-2421. 9AM to 5PM.

NORTHWEST FILMS, a Montreal-based film production/script development company is looking for writers to generate and develop ideas for feature films. If you are a writer interested in working with a progressive film company write us at 6029 Durocher, Montréal, Québec.

Prop Maker: 10 yrs experience. Some effects work. Howard Munford (416) 651-3851.

Music - The largest recorded library of mood music. Free consultation and selection services. De Wolfe Music, 17 Queen St. E., ste. 445, Toronto, Ont. M5C 1P9 - 364-5778.

Terry Coady: versatile actor, 21, Films, 6'1", 190, 37 yrs, westerns, heavies, no holds barred, need a star, try me, I would like to taste success especially if she's a redhead. Terry Coady, 88 Somerville Ave., Wsmt, Que. 486-3008.

Eager beaver: All-Canadian boy seeks summer employment in the industry. Background includes law (2nd year, Univ. of Toronto), writing, production, sales and publicity – ideal producer's assistant or whatever. Danny, (416) 782-5529.

For sale: Upright Moviola, model number UL 20 CS. One picture, two magnetic, three optical. Price: $2,000.00. Contact: Camera West (306) 522-1090. Regina.

Sales Manager: A well established independent television production and distribution company in Toronto requires an aggressive sales person to manage and further develop an existing world wide distribution network for the sale of television programming. Applicant must have marketing experience. Apply in confidence, listing experience, salary requirements and references to: CineMag, Box 500, Box 398, Outremont Station, Montreal, P.Q., H2V 4N3.

For Sale: Complete - 6 plate Steenbeck editing room. Contact Jack 923-7215.

Cegep Cinema Grad looking for work as production assistant or such job. Top marks, good refs, David Arrayet. Tel: (514) 738-3530.

Actress, mid 20s, blonde, 5'3", 110 lbs, interested in bit parts, support or principal roles. Tel. 364-7052, Toronto.

Film Studies. York University Grad seeks fulltime position. Eager to work/learn. Kanderson, 12 Gale- to work/learn. K. Anderson, 12 Galewood Dr., Weston, Ont.

Film Research Service: Looking for footage of American cities, scenes, people for your next production? Let Media Works, Film & Video Research Services find the footage for you. We locate newsreels, documentaries, as well as still photographs. Based in Washington, D.C., we have access to extensive stock footage in archives, government agencies, associations, etc., throughout the United States. Our research staff can fill your needs without your traveling to the States. Complete services – research, previewing, reproduction, and delivery. Write for brochure. Media Works, Inc., Box 57269, Washington, D.C. 20037 U.S.A.

Bryan M. Stoller 19 years old, producer/director of 64 films, winner of 7 international awards. Directing, editing and acting experience. Looking for work outside of Ottawa. Please contact Bryan - 904 Winnington Ave. Ottawa, Ont. (613) 596-1577.

Prop Maker - Construction of items that can't be purchased. Armour - sculpture — welding — fiberglass — furniture. Ted Ross, Box 925, Niagara-on-the-Lake, Ontario L0S 1JO 1-468-3701.

In Transit

(cont. from p. 6)

AFD's advertising department changes have Jeff Reinus moving to post as national director of co-op advertising, Annis Kishner and Benna Smith as co-op coordinators, and Kathy Bilicke as new media planning director.

At Filmways Pictures (formerly American International) there's a new v.p. of worldwide ad / publicity. Charles Glenn, in advertising / creative affairs at Filmways since early '79, replaces the outgoing Milton Mortiz. The latter has formed his own film marketing/merchandising agency, headquartered in Beverly Hills.

Warner Bros. has a new co-op advertising manager; Mark Matthews moves up from a prior post within the department.

And in keeping with ongoing changes in Paramount's west coast offices, Laurence Mark has been appointed v.p., west coast marketing. He supervises all advertising / publicity functions for the division.

Finally, Home Box Office (HBO) announces appointment of Stephen Scheffer as v.p. of film programming, reporting to Mike Fuchs, v.p. of programming. Scheffer had same title as his new boss at HBO's sister company, Time-Life Films.

Obituary notices are announced this week for Victor Nowe, longtime manager of Toronto's Odeon-Carlton theatre, and Alex F. Edouart, 85, 10-time special effects Oscar winner.

Nowe managed the Odeon-Carlton for some 15 years, and gained notoriety as an avid Joan Crawford fan.

Edouart, who retired in 1967, toiled for over half a century (52 years, to be exact), with Famous Players-Lasky, later renamed Paramount. Among his credits: The Ten Commandments (for which he engineered the memorable parting of the Red Sea), Spawn Of The North, I Wanted Wings, Typhoon, and Dr. Cyclops.

Don't Miss The Latest Issue of Cinema Canada...

See Page 23

DISTRIBUTION

Market Unfree, Indies Ask Help From CFDC

by Michael Levine

Many months ago, the Association of Independent and Canadian-Owned Motion Picutre Distributors sent a letter to the Canadian Film Development Corporation, describing the difficult situation in which the independents found themselves, and requesting relief. The CFDC responded by advancing money to pay for the preparation of a proper brief about that situation. On several occasions since then, the IACOMPD and its counsel, Michael Levine, have stated that the presentation of the brief was imminent. CineMag was told in late March that the brief would be presented publicly at the York University seminar on Film Law, March 29. The following is the presentation made by Levine to that seminar. Whether or not it constitutes the brief is unclear. Deputy director of the CFDC, Sam Freeman, told CineMag on April 10 that the corporation has still received no official document from Canada's independent distributors.

The film distribution industry in Canada is as old as that of the United States. In the heyday of the Fitzgibbons family, N.L. Nathanson, J.J. Allen and Louis Rosenfeld, when there was virtually no Canadian theatrical film production, Canadian entrepreneurs had extensive influence and control over the distribution and exhibition sectors of the Canadian film industry.

Ironically, today, when Canadian productions are occupying an ever more significant role worldwide, the largest theatre chain, Famous Players, is controlled by a U.S. based multinational and the second largest chain has only recently been repatriated from English ownership. Only Premier Operating, the third circuit has continued in Canadian hands through ownership by the third generation of Allens. Most of the exhibitors acquire a majority of their product from six major multinational companies based in the United States — Paramount, Columbia, United Artists, Universal, Twentieth-Century Fox and Warners. While there are a large number of Canadian owned independent distributors, their share in the marketplace is not significant nor have they been beneficiaries of the tax incentive induced growth in Canadian film production.

While this panel discussion is intended to focus on the wider issue of finding a distributor and negotiating an agreement, these few remarks will be limited to highlighting certain unique aspects affecting deal making for distribution of Canadian certified feature films in Canada, concentrating on the theatrical distribution of English language film and primarily on the plight of the Canadian owned independent distribution companies. To avoid the laws of libel and to avoid the necessity of seeking alternative employment for having tattled on one's clients, few names will be mentioned.

The Majors

Each of the six major companies mentioned above is represented to some degree in Canada. Their corporate structures vary and a few have at least partial interlocking relationships with independent Canadian distribution companies but essentially, each maintains its own identity. One of these companies has made a serious investment through its Canadian subsidiary at the production level in Canadian certified feature films but the others, to the extent they have been interested in Canadian production to date, have been content to do negative pick-up deals on films produced independently.

In considering the role of the major and other foreign distributors in Canada, the most significant question which a producer asks himself is whether he must, in order to make a theatrical deal in the United States, sell Canada as part of the North American territory or whether he is either able or better served by severing the two territories and making a separate deal for Canada. Many producers argue that by licensing any one distribution company more than one territory, there is the danger that cross-collateralization (ie. the distributor offsetting the profit in one territory against losses in another territory) reduces the overall net to the producer. But these foreign distributors, in attempting to acquire the Canadian territory as well as the United States are just doing their job maximizing their profits. Why are the Canadian independents not doing a better job in protecting their own marketplace?

The Independents

The Canadian distribution industry is composed of an almost limitless number of companies if you consider that any producer wishing to distribute his own product or any individual having Canadian licensing rights to even one film can consider himself a distributor. In economic parlance, the barriers to entry into the distribution business in Canada, at least at the marginal end, are low.

The structure of the industry in English Canada is quite straightforward. The larger distributors generally align themselves with one of two trade associations. The majors together with a few of the larger and older Canadian independents belong to the Canadian Motion Picture Distributors Association formed at Toronto on January 8, 1920. This organization is well funded, maintains an executive director and is an effective lobby at all levels of government. Some of the independent members of that association together with a number of other independent companies have formed in the past few years the Association of Independent and Canadian Owned Motion Picture Distributors. It is the membership of the latter association as well as a number of other companies who belong to neither association to whom I loosely refer as the "independents" in these comments.

In a paper delivered at the Fourth Annual U.C.L.A. Entertainment Symposium on December 7, 1979, a Canadian lawyer referred to the Canadian Film Development Corporation as the mother of the Canadian film industry and Revenue Canada, Taxation as its stern and demanding father. To extend the metaphor, the independent distributor is the once glamorous Cinderella who, having lost her slipper at the ball, is dressed in rags and relegated once again to the scullery. What are Cinderella's problems in this era of «Meatballs», "Phobia", "Running", "Nothing Personal", "The Changeling", and "Middle Aged Crazy"? In my view, some of the most important are as follows:

1. Access to Film — As the studio system changed in the United States, the major studio, instead of continuing to produce a virtually limitless number of films required to feed its distribution arm, gradually began to reduce the number of films it produced and to acquire an increasing number of negative pick-ups from independent producers. In fact, one author, James Monaco, reflecting on the MGM arrangement with United Artists and the Orion arrangement with Warners has gone so far as to describe the major distribution companies as "common carriers" and has proposed that they be regulated in the same way we now regulate Bell Canada and our cable operators to allow "independent and equal access to the channels of communication entrusted to them." But these companies are now regulated like common carriers — there is no equal access. The independents competing with them have the same difficulties a local telephone exchange would have competing against Bell Canada or a small theatre would have competing against a major circuit. The majors have leverage. They can offer worldwide distribution, not simply Canada. They have enormous capital. They have huge advertising departments, are often vertically integrated and have branch plants across North America. They can therefore demand better product and are, increasingly acquiring not only more film but most significantly, the best new Canadian product.

2. Access to Screens — The exhibition sector of the Canadian film industry is far more oligopolistic than in the United States. The largest theatre chain has a direct link to a large production company in the United States and its equally large distribution arm. Each of the chains deals regularly with certain distributors and it appears that these relationships are relatively fixed. Large distributors guarantee a steady flow of product and therefore obtain preferential treatment as to play dates. When their pictures are successful, they can virtually control all available screens for an extended period of time. Over the years, various independent distributors have made ad hoc representations to successive governments to advise them as to the difficulties being encountered by the independents in booking their films, no matter how successful. They simply do not have the leverage to command prime bookings. Without these bookings, there is no income and the problem is exacerbated.

3. Undercapitalization — In the early days of tax shelter, the policy of the Canadian Film Development Corporation was that not only did Canadian distributors have to provide minimum guarantees but also had to invest in Canadian feature films pari passu with tax shelter investors. In a word, many smaller distributors took a bath in an attempt to obtain legitimacy and to be part of the new Canadian film industry. Many of these early productions have never and can never be released theatrically. The producers risked virtually none of their own money (but a lot of tax dollars) and therefore have returned to fight another day with new product which is being happily distributed in Canada by the majors. Meanwhile, the Canadian independent distributors who have more invested in those early films than the producers themselves and who never had significant sources of cash flow to build large capital bases, have had to absorb bad debts and have the additional insult of not having the benefit of the new and better product from those same producers. The Canadian Film Development Corporation has acknowledged this problem but to date has failed to develop an effective program for dealing with the issue.

4. The North American Market — For U.S. distributors, Canada is part of the U.S. domestic market. For the Canadian independent distributor, Canada is his sole market. Therefore, in the international marketplace, it is virtually impossible for independent distributors to compete with the majors, the mini-majors or even some of the small foreign distribution companies for top grade product. Canadian rights to commercial Canadian certified feature films for years seemed a potential salvation. However, for a number of reasons including government policy, or lack thereof, that hope has been largely frustrated.

5. The Sting — The Government as Scrooge — The tax incentives available to Canadian investors in equity units in Canadian certified feature films gave rise to the exponential growth in Canadian feature film production. We have all heard how this sector of the economy leaped from a few million dollars in 1977 to over one hundred and fifty million dollars in 1979. However, government has totally ignored the distribution sector and has, in fact, created a disincentive distribution through recent regulations. In brief, a few of the problems arising from government policy include:

(i) The point system — the definition of "certified feature production" in section 1104 (2) (i) of the Income Tax Act Regulations includes a ten point system. Nowhere in that system is there a reference to distribution in Canada and therefore, there is no incentive for the producer to distribute his product through Canadian owned companies in Canada. Please remember at all times that the product being produced is being subsidized significantly through Canadian tax dollars both in the form of investment by

Points, Shelter, Funds, Attention

the Canadian Film Development Corporation and in the form of tax saving enjoyed by private equity holders. When that product is distributed in Canada by foreign owned companies, the profits are being taken out of Canada and there is a net loss to the economy. There is less tax paid to the government and there is loss of potential revenue to Canadian distributors.

(ii) More recent regulations dated December 14, 1978 reduce the capital cost of a certified film by the amount of any "revenue guarantee" as that term is therein defined. Interpretation Bulletin IT441 attempts to clarify the meaning of that term and the conditions under which a "revenue guarantee" would reduce capital cost allowance. In practice, the rulings section of Revenue Canada often takes the position that whether or not a particular distribution arrangement creates a "revenue guarantee" is a question of fact, not law and therefore beyond the scope of their mandate. It is only the very sophisticated or the foolhardy producer who will presell a film financed by tax shelter investors and obtain even a conditional revenue guarantee as he may be exposing the investors to serious negative tax consequences. Thus, the regulations ignore the sound business practice of mitigating risk notwithstanding the fact that they may encourage the production of film that no one wants to distribute and thus be left with a true tax loss because the investors never pay tax on revenue as opposed to a situation where they are at worst given a tax benefit in year one when the unit is acquired and pay tax in the year when the "revenue guarantee" is received.
(iii) The Canadian Film Development Corporation has done a brilliant job in stimulating production in Canada. There are now more film producers in Canada than penguins in Antarctica. Enough! In my view, the thrust must now be distribution and marketing. With the majors now producing some one hundred films per annum, with the number of negative pickups potentially being reduced and with approximately fifty films in Canada from 1979 seeking international distribution, production, from this perspective appears overheated or at least "fully developed." The Canadian Film Development Corporation should act as a clearing house of information for producers, a lobby out of Canada distributing on their behalf and a source of funding for Canadian distributors.

Conclusions

The film industry does not operate within the context of a free marketplace. The exhibitors and the distributors appear to operate under oligopolistic conditions. The producers are heavily subsidized by tax dollars. The various creative talents are protected to a greater or lesser degree by the point system as well as their unions which prevent an international free trade in talent. Years ago, we joked about the Canadian accent, trying to emulate his English antecedents. We now hear a great deal about Hollywood's Canadians, those sunburned almost superstars who command greater salaries in their native land because of their green card. The industry is still in flux but the key issues are changing. While the triumph of commerciality over cultural integrity now appears irreversible, I sense a cultural counterattack brewing. While there must always be room for new producers, there are for the moment enough and production companies must take root, diversify and grow. Pay Television offers new opportunities for producers and distributors alike but will redefine traditional roles.

I have highlighted problems but what of solutions? There is no easy response. In my view, certain trends are inevitable. These include :
(i) There are too many Canadian independent distribution companies. They must merge and diversify. Vertical integration within the industry — with theatre chains and production companies among others — makes enormous sense.
(ii) One would hope that in time, with strong Canadian independent distributors, the American majors will cease to maintain separate existences in Canada and will license their film through existing Canadian companies. This model has been followed in other parts of the world and makes good economic and political sense.

(iii) Government must turn its attention to the distribution sector. The income tax regulations should not prejudice the prudent producer who wishes to presell his product. This will encourage a testing of the marketplace in advance. I shudder at the inexperienced producer client who tells me that he will not presell his film because he is protecting his "upside". Often, his last great triumph was a thirty second Jello commercial. To me, it is the height of arrogance particularly for a new producer to so completely protect his upside that he exposes his investors (few producers have their own money in their film after the equity issue) completely to the vagaries of the marketplace.
(iv) The Canadian Film Development Corporation should devote a considerable portion of its resources to assist in the distribution of film in Canada. They should join with Canadian distribution companies in assuming a portion of the risk as they assume the portion of the risk with the producers and should thereby benefit where distribution is successful.
(v) The point system should be modified to encourage Canadian producers to distribute their product in Canada through Canadian owned distribution companies whether armslength or a related company.

Distribution is not merely a neutral channel for the transmission of production to the ultimate consumer. It is part of a communications network that effects not only employment, balance of trade, foreign exchange and technology but also our very cultural life. As the government decision in the late '60s to protect our then very weak producers, directors, writers, actors, art directors, and other creative talent was a very controversial political act, so will the decision in the early '80s to protect the distribution sector — or not. The legal mechanics are available if the will is there. To a great degree, those assembled here are amongst the most important participants in that decision.

Animation Fest Earlier For Comfort

OTTAWA — The Canadian Film Institute (CFI) announces a slight change of dates for this year's animation festival. New dates of the festival are Aug. 23-28, 1980, thereby allowing those attending to take advantage of cheaper accommodation rates.

Under special arrangement with the University of Ottawa, persons attending the Festival will be able to stay on campus, only a short walk from the National Arts Centre, where the Festival will be held.

CFI says some 28 countries have already pledged films and participants from over 30 countries have announced their intentions to attend.

Entry forms, rules and regulations will be mailed during the 2nd week of April. Canadian Embassies and offices of the National Film Board outside of Canada will also have a supply of these forms.

In Release

(cont. from p. 9)

my Irons, Colin Blakely, Carla Fracci, Vernon Dobtcheff, Janet Suzman, Ronald Pickup, Frederick Jaeger, Anton Dolin.

Distributor : Paramount

A Simple Story

Producers : Alain Sarde, Michel Choquet. Executive producer : Pierre Grunstein. Director, script : Claude Sautet. Script : Jean-Loup Dabadie. Photography : Jean Boffety. Editor : Jacqueline Thiedot. Music : Phillipe Sarde. Running time : 110 minutes.

A Simple Story is a quiet and contemplative look at the personal relationships of a group of people, all of whom work for or are connected with a large Parisian industrial design firm. The central character is Marie, who works in the drafting room. Thirty-nine years old, she is divorced, and about to end her unsatisfactory liaison with Serge, a somewhat alcoholic and abusive travelling agent who is trying to make his way as an independent clothing designer. Then, on a visit to her friend Gabrielle's home, she finds that Gabrielle's husband Jerome, despondent that his job in the company is being terminated by a new team of executives, has attempted suicide. Marie decides to try and help, which brings her back into contact with her ex-husband Georges, with whom she finds herself falling in love again. By means of restrained and solid direction, Claude Sautet keeps the film from becoming too soapy, helped by Romy Schneider's luminous performance as Marie. Bruno Cremer as Georges, Arlette Bonnard as Gabrielle and Claude Brasseur as Serge compliment well Schneider's Cesar-winning role. With Sophie Daumier, Eva Darlan, Francine Berge, Roger Pigaut, Yves Knapp. French with English subtitles.

Distributor : New Cinema

FLASH !

a classy deal in the new year!

CineMag has introduced a new classified ad policy for 1980. To stimulate communication within the film community, insertions in the classified column will be run free of charge for individuals wishing to place industry-related ads. For companies and organizations, the classified rate of $0.50 a word still applies.

So, if you are looking for a job, want to buy or sell something, offer a service or share information, just fill out the coupon below and mail it to :
CineMag
67 Portland, Toronto M5V 2M9
or
Box 398, Outremont Station, Montreal H2V 4N3

Please write text clearly

Name

Address

Telephone

T.V. PRODUCTIONS

CBC/Drama
(416) 925-3311

Keep the Home Fires Burning
A series of one-hour dramas on VTR **shooting** May 1980, **exec. p.** : Robert Sherrin

The Phoenix Team
Two part, 1-hour each T.V. drama. **Shooting** Feb-Mar./80 on film **exec. p.** Stanley Colbert **p.** Larry Mirkin **d.** John Trent **l.p.** Don Francks, Elizabeth Shapherd, Pat Collins.

After the War
Two-hour feature film for T.V. **shooting** Jan. 28 to Feb. 29/80 on film **p.** Bill Gough **d.** Martin Lavut **l.p.** Layne Coleman, Wendy Crewson, Sharri Flett, Doris Petrie, Elizabeth Richardson, Mary Savidge, Joseph Shaw, Sonja Smits, Sean Sullivan and Rebecca Lyn Chesley **ph.** Vic Sarin **s.c.** Grahame Woods

Continuous CBC Series :

Ritter's Cove
A 26 one-hour family adventure series co-produced with CBC and Tauras Films on Germany.

Beachcombers

The Phoenix Team Flappers

CMP Productions
(416) 368-9072

Women And Crime
One hour for television **shooting** April 1980 on film **exec. p.** Paul Eichgrun **p.** Katrina Weckerle **d.** Ron Livingston **sc.** Katrina Weckerle, Paul Eichgrun, Yasmin Karim. **l.p.** Documentary on women offenders in and out of prison.

Insight Production Company Limited
(416) 362-1001

Great Moments in Canadian Sport, Volume Three
Prudential Insurance Company of America, Canadian Operations, Toronto, 16mm, colour, English soundtrack, half-hour series, **shooting** November, 1979 to July, 1980. Completion by October/80 **p.** Susan Mander **d.** John Watson **ph.** Robert New **research** Barbara Sears, **ed.** Michel Jones, **music** Fred Mollin Features Canada's sports heroes of the sixties.

Little Sister Pictures Inc.

Cardiology : You And Your Heart
sponsor Take III Investments Inc Thirteen 15-minute films for vide cassette **shooting** 1979 — now completed on film, transferred to 2" master tape **d.** Rupert MacNee **l.p.** Seana Smyth, Ed Harrington, O.M. Craden, Jim Brown, Don Bradley, Jeri Craden

Martin-Paul Productions Ltd.
(416) 364-2442

Clown White
One-hour T.V. Drama **shooting** 3 weeks, March 31 to April 18 on film **p.** Martin Harbury **d.** Paul Shapiro **ph.** Rene O'Hashi **l.p.** Lorene Yarnell, Saul Rubinek **music composer** Bruce Cockburn

Mega-media Communications Corp.
(416) 368-2001

New Faces
shoot: Sept, 1980 - March 1981 on VTR **sponsor:** CHCH-TV **format:** documentary variety **p.** Vic Vickers **d.** Larry Schnurr **l.p.** Host, Don McLean

Nielsen-Ferns
(416) 361-0306

Pélagie-La-Charrette
A feature theatrical release plus mini series for T.V., **shooting** March 1981 on film **exec. p.** Richard Nielsen **d.** René Bonnière

The Tin Flute (Funds provided by : CFDC & Quebec Film Institute)
p.c. Nielsen-Ferns in association with Rose Films and Lamy-Spencer, a five one-hour series for T.V. **shooting** Spring 1981 on film, **scripts :** B.A. Cameron **exec. p.** Marie-José Raymond, Pierre Lamy, and Pat Ferns **d.** Claude Fournier

Gray Owl
p.c. Nielsen-Ferns in association with British co-producers, a three-1-hour for T.V. working title "Wilderness Man"

The Romance Movies
Three features for T.V. in co-production with Harlequin Books

The Wars
A 120 min. film made for T.V. **screenplay** by Tomothy Findley, based on his novel "The Wars".

Norfolk Communications
(416) 961-8400

Love of Life
A 7-part mini T.V. series, based on Jack London's "Tales of the Klondike". **shot :** Aug. 20, 1979 on film **p. :** William I. Macadam **d.** David Cobham **l.p.** Doug McGrath with narration by Orson Welles

Tales from a Toy Shop
Three 1/2 hour T.V. shows, endorsed by UNICEF, **shot** Fall 1979 on film. **p. :** Carol Fripp **d.** Tibor Takacs **l.p.** hosted by Peter Ustinof

Tales of The Klondike
Seven-part series one hour each part on film **shooting** one completed, four to be shot in the fall, two in spring 1981 **p.** William I. MacAdam **d.** David Cobham **l.p.** Doug McGrath

Through The Eyes Of Tomorrow
Co-production Mega-Media and Norfolk Communications, eight-part series feature films made for T.V. on film **shooting** one completed, **p.** Stephen Zoller and Tibor Takacs **d.** Tibor Takacs **l.p.** Don Francks Stephen Markle.

Simcom Productions
(416) 961-6278

Encounters With Disaster
Twenty-six half hour documentary series, (13 have been completed) shooting began Aug. 1979 on VTR **exec. p.** Richard Simpson **p.** Mary Harlan **assoc.** Jim Hanna **d.** Barrie McLean **sc.** Bruce Garvey **film ed.** Derek Smith **tape ed.** Ken McIlroy **sd. mix** Bob Predovick **host** Peter Truman

Professional Directory

For information about and reservations in this Professional Directory, call Del Mehes in Toronto at (416) 366-0355, or Bernard Voyer in Montreal at (514) 272-5354

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World Fest Go In New Locale

MONTREAL—From August 22 to Sept. 1, Montreal will host the fourth annual World Film Festival. Confirmation was forthcoming from festival director Serge Losique.

Giving few details, Losique announed via press release that the three levels of government have "joined their efforts with those of the festival to assure its permanence, not just for 1980 but for the years to come."

In a surprise move, the headquarters of the festival have been moved from the Hotel Méridien to the Windsor. Screenings will be held, as they were last year, at United Theatres' fiveplex, Le Parisien. This will mean a considerable distance separates the Film Market at the Windsor from the screenings.

Opening and closing ceremonies will be held at Place des Arts.

Spencer To Jury Duty

MONTREAL—Michael Spencer, partner in the production house Lamy Spencer and past executive director of the Canadian Film Development Corp., has been asked to serve on the jury at the International Film Festival at Cannes.

PRODUCTION GUIDE

by Del Mehes and Bernard Voyer

The following is a list of films in production (actually before the cameras) and in negotiation in Canada. Needless to say, the films which are still in the project stage are subject to changes. Films are listed by the name of the company which initiated the project, or with which the project is popularly associated. This is not necessarily the name of the production company. Where the two companies are different, the name of the production company, if known, is also given. In instances where a producer has asked us not to list a project, or to withhold certain credits due to ongoing negotiations, we have respected his request. Please telephone additions and up-dates information to:
CineMag (416) 366-0355 or (514) 272-5354.

Film credit abbreviations. d. director **asst. d.** assistant director **sc.** script **adapt.** adaptation **dial.** dialogue **ph.** photography **sp. ph. eff.** special photographic effects **ed.** editor **sup. ed.** supervising editor **sd.** sound **sd. ed.** sound editor **sd. rec.** sound recording **p. des.** production designer **art d.** art director **set dec.** set decorator **m.** music **cost.** costumes **l.p.** leading players **exec. p.** executive producer **p.** producer **assoc. p.** associate producer **line p.** line producer **p. sup.** production supervisor **p. man.** production manager **p.c.** production company **dist.** distributor. **An asterisk (*) following the film's title** indicates financial participation by the Canadian Film Development Corporation.

Features in Production

Arctic Rampage Prod. Inc.
(416) 968-2704

Death Hunt
Principal photography began March 3, 1980, in the Banff area for 10 weeks. Estimated budget: $10.5 million. Financed by the Golden Harvest Group (Hong Kong). **exec. p.** Raymond Chow **p.** Murray Shostak **assoc.p.** Robert Bayliss **d.** Peter Hunt **sc.** Michael Grais, Marc Victor **l.p.** Lee Marvin, Charles Bronson, Angie Dickinson, August, Schellenberg, Sean McCann, Maury Chaikin, Denis LaCroix, Scott Highlands.

Ballon Blanc Inc.
(514) 849-6077

La lettre de Marilú Mallet
A Canadian-French cinéma-vérité production filmed in Montreal and Paris. Principal photography began February 1, on a $117,000 budget. **p.c.** Ballon Blanc Inc., Le Goupe Nickel (France), **exec. p.** Claude Desgagné **assoc.p.** Hélène Vager, Carole Mondello **p.sup.** Dominique Pinel **d.** Marilú Mallet, Valeria Sarmiento **sc.** Marilú Mallet **d.ph.** Guy Borremans **light.** Louis de Ernstead **sd.** André Dusseault **col.** 16mm colour

Caneuram Inc.
(514) 871-1408

Gandahar vs. The Metal Warriors
A 35mm color animated film began shooting on July 1 in Montreal. A Canada/France coproduction with a $5 million budget. **Estimated length** 80 minutes **p.c.** Caneuram Inc. (Mtl.)/Société Gillet-Laloux Production (Paris)/COFCI-FFF (Paris) **p.** Claude Léger **asso. p.** Richard Sadler **sc.** René Laloux, Philippe Caza **drawings** Caza **sales** ICM (Paris, L.A.)

Les Films Cinoptique Inc.
(819) 536-2880

Sursis
Principal photography began August 28 1979, in the Mauricie region until July 1980. Estimated budget: $25,000. **p.d.sc.** René Brodeur **d.o.p.** Gilbert Ferron **light** Michel Berthiaume **sd.** Louise Bellemare **ward.** Huguette Brodeur, Robert Lavergne **l.p.** Bernard Royer, Christiane Hamelin, Line Gallardetz, Ginette Bellemare, Gilles Descôteaux **p.** René Brodeur **r.** René Brodeur **sc.** René Brodeur **d.ph.** Gilbert Ferron **light** Michel Berthiaume **sd.** Louise

Kudos Film Productions
(416) 752-0287

Tribute
Principal photography in Toronto, March 7-April 19; in New York, April 21-mid-May. **exec. p.** The Turman-Foster Co. and Richard Bright **p.** Joel B. Michaels, Garth B. Drabinsky **assoc.p.** Hannah Hempstead **p.man.** Gerry Arbeid **d.** Bob Clark **a.d.** Kenny Goch **sc.** Bernard Slade **art. d.** Reuben Freed **d.o.p.** Reggie Morris CSC **prod. design.** Trevor Williams **sd.** David Lee **ed.** Richard Halsey **ward.** Suzanne Grace **l.p.** Jack Lemmon, Robby Benson, Lee Remick, Collen Dewhurst, John Marley, Gale Garnett, Kim Cattrall **pub.** Linda Friendly, First Performance P.R. (416) 960-8900 **casting** N.Y. BCI Casting, Barbara Clayman; Toronto, Canadian Casting, Claire Walker, Stuart Aitken.

Nelvana Ltd.
(416) 863-0091

Drats
Animated feature in production since Feb. 1 **p.** Michael Hirsch, Patrick Loubert **d.** Clive Smith

Père Film Prod.
(403) 428-6690

The Hounds of Notre Dame
Principal photography to begin March 3, 1980 in Wilcox and Regina, Sask. for 5-6 weeks. Estimated budget: $1 million. Financed by members of Fraser Films and alumni members of Athol Murray College of Notre Dame. **p.** Fil Fraser **p.** accountant Linda Jeffery **p.man.** Eda Lishman **p. sec.** Nives Lever **d.** Zale Dalen **a.d.** Bob Akester (1st), Grace Gilroy (2nd) **sc.** Ken Mitchell **cont.** Donna Juliani **art. d.** Richard Hudolin, Jack Hudolin (asst.) **set dec.** Carmen Milenkovic **d.o.p.** Ron Orieux **asst. cam.** Ian Preston (1st), Larry Todd (2nd) **loc. man.** Randy Sheveldave **best boy** Cody Emsley **1st electr.** Charles Konowal **constr. man.** Dee Embree **carpenters** Bruce Robinson (2nd), Murray Galliford, Michael Ellsworth, Cindy Gordon **props** Laurie Mang **2nd unit cam.** Larry Todd, Gary Seib (asst.) **set p. asst.** Cindy Dyck **boom** Brock Stevens **ed.** Barry Freeman **ward.** Wendy Partridge, Barbara Borycki (asst.) **make-up** Cindy Warner, Lynne Copeman (asst.) **gaf.** Neil McCauley **grip** Shelley Deegan (key), Bill Mills (asst.) **l.p.** Thomas Peacocke, Frances Hyland, Lenore Zann, Lawrence Reese, David Ferns, Pierre Tétrault, Barry Morse, David Ferry **pub.** Jami Drake; Berger, Hetherington & Assoc. Edmonton (403) 428-6459, Wilcox (306) 732-2051 **prod. guarant.** Rob Iveson **cast.** Bette Chadwick

Les Productions Prisma
(514) 866-3568

La vie de couple, à quel prix?
A feature-length documentary in photography since 1979, in Montreal. Estimated budget: $150,000. **p.** Claude Godbout. Marcia Couëlle **p. sup.** Marcia Couëlle **d.** Diane Létourneau **sc.** Diane Létourneau **d.o.p.** Jean-Charles Tremblay

Projects in Negotiation

Art Film Production
(416) 960-0875

Terror on the Lake
To begin in late 1980 in Toronto, on a $4.7 million budget. **p.** Dan Barbanic **sc.** Bernie Williams **p. man.** Bernie Williams.

Association Coopérative de Productions Audio-Visuelles
(514) 849-1381

Baie James
Projected for Autumn 1980, one feature film and a dramatic television series of 6 episodes **p.c.** Les Productions La Grande **p.** Bernard Lalonde, René Guiessaz, Francine Saia **sc.** Louis Saia. In consultation with Denys Arcand

Astral Bellevue Pathé
(514) 748-6541

The Secret Self
(Formerly: Freaks). Principal photography to begin around the world in 1980. **exec. p.** Harold Greenberg **d.** Harry Rasky.

French Kiss
Principal photography to begin in April in Montreal and New York **exec. p.** Harold Greenberg, Robert Kline **d.** Roger Vadim **sc.** Lionel Chetwynd **pub.** David Novek and Joy Berger, Berger Novek PR (514) 861-5556

Barry Allen Prod.
(416) 598-3821

Pantyhose
In discussion-plans for May/80 shoot. **exec. p.** Barry Allen **p.** Janis Allen **d.** George Leskay.

Playboy of the Western World
In discussion. **exec. p.** Barry Allen, Jerome Simon **sc.** Joshua Smith.

Beryl Fox
(416) 364-5176

By Design
To begin in Vancouver early 1980: a comedy about two lesbians who run a boutique **p.** Beryl Fox, Werner Aellen **d.** Claude Jutra.

Burg Productions Ltd.
(416) 881-5443

Back Stretch
Toronto shoot next year on a budget of $1.6 million **p.** Tony Kramreither **sc.** Kevin Brodie **l.p.** Erik Estrada, George Kennedy, Jonathan Winters

Merchant of Death
Shoot planned for December 1979-January 1980 **p.** Tony Kramreither **sc.** William Davidson, John Craig

Cabbageroll Productions
(416) 461-7725

Alligator Shoes
To start shooting in the Spring 1980 in Toronto and Belleville **p.** John Phillips, Clay Borris **l.p.** Sally Dundas **d.** Clay Borris **asst. d.** Holly Dale **ph.** John Phillips **sc.** Clay Borris

Canamere Films Ltd.
(519) 453-0164

Death To The Donnellys
To begin in 1981 with an $8 million budget **exec. p.** Roger A. Leblanc **sc. adapted** by Maridon Miller

Hide and Seek
To begin in the spring of 1980 **exec. p.** Roger A. Leblanc

Cinak Ltée
(514) 284-3295

Le Sphinx
A feature film for children to be filmed in Quebec. **p.** Marguerite Duparc **d.** Claude Paquette **a.d.** Claude Paquette **col.** 16mm colour.

Cinema One
(514) 489-5755
(416) 928-6063

Child's Play
To begin in summer 1980 on a budget of $3.5 million, in Saskatchewan.

The Chinese Connection
To begin in Summer 1980 in Vancouver on a $4.5 million budget with a screenplay by Gail Thomson and Mark Rosen.

Memoires of Montparnasse
To begin in mid-May 1980 in Montreal on a $2.8 million budget **exec p.** Larry Hertzog, James Shavick **p.** Mychèle Boudrias **sc.** Steven Manners, Jacques Paris.

Company C. Films Inc.
(514) 844-3475

Fathers, Daughters and other Endangered Species
To begin shooting two weeks in New York and then at Magder Studios in Toronto in 1980 with a budget of $6 million **p.** Carol Campbell. Jim Margellos **d.** Steven Stern **p. man.** Bob Linnell **art d.** Bill Beeton **p.sec.** Carole MacKinnon **cost.** Linda Matheson **2nd a.d.** Don Brough **l.p.** Alan Arkin

Corporation Image M & M
(514) 878-9181

Cocksure
Principal photography to begin in Sept. 1980 in Calgary. Estimated budget: $6 million. **p.** René Malo. Ted Kotcheff **d.** Daryl Duke **sc.** Mordecai Richler **l.p.** George Segal.

Night Letter
Principal photography to begin in October in Vancouver. Estimated budget: $4 million **p.** René Malo **d.** Jean-Claude Lord **sc.** Jean-Claude Lord, Jean Salvy, Jamie Brown based on a story by Joseph Hayes

St-Urbain Horseman
d. Ted Kotcheff **sc.** Mordecai Richler.

Crawley Films
(613) 728-3513

The Strange One*
Special effects photography has begun. Location filming in Toronto, Ireland, Scotland on a $4 million budget **p.c.** Crawley Films Production **exec. p.** Budge Crawley **d.** Paul Almond **sc.** Michele Moses, Judy Crawley, from a novel by Fred Bosworth. "Mantayo. The Strange One" **dop.** Robert Ryan **ph.** Robert Ryan. Patrick Carey **sp. effects ph.** Patrick Carey **sp. effects** Robert Ryan. Ray MacMillan

Where Evil Dwells
p.c. Crawley Films (Ottawa)/ Martin Weiss (L.A.) **exec. p.** Budge Crawley

Dal Productions
(514) 731-7801

Happy Birthday to Me
A murder-terror mystery, budgeted at app. $2 million, aimed for June, 1980. **p.** John Dunning and André Link **line p.** Stewart Harding.

The Armoured Man
A sci-fi action movie with a budget of $2 million, scheduled for August 1980 in Montreal. **p.** John Dunning and André Link **line p.** Stewart Harding **d.** Jean Lafleur. **sc.** Edith Ray. David Preston

A Comedy
Principal photography to begin in the Summer of 1980, in Montreal. **p.** John Dunning, André Link **line p.** Bob Presner **d.** George Milhalka.

Entreprise Developpement Cinematographique Inc.

Les tourtereux
Principal photography to begin in August 1980, in Montreal. Estimated budget: $400,000. **p.c.** Edec Inc., Ciné-Groupe. **exec.p.** Paul Beaupré **p.** Jean-Guy Germain based on a play by Germain **adapt.** Jean-Claude Germain with Harry Fishback **l.p.** Jean Leclerc, Nicole Leblanc

Filial Production Inc.
(416) 535-2867

Paul Horn
A feature length documentary to begin filming April/May 1980 in England, Egypt, India, China, Los Angeles and Victoria, B.C. December release **p.** Alan Lane, Phil Desjardins **d.** Phil Desjardins **ph.** Vic Sarin.

Film Associates
(416) 960-9860

Jerry
Principal photography to begin April 15, 1980. Estimated budget: $3.2 million. Project not confirmed by the producer. **p.** Pierre Brousseau **d.** Alfred Sole.

Screams
Principal photography to begin april 21, 1980, in Toronto and Sudbury. Estimated budget: $1.9 million. Project not confirmed by the producer. **p.** Pierre Brousseau **d.** Jeremiah Chechic **ed.** Avram Jacobson.

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Projects in Negotiation

Film Consortium of Canada
(416) 923-3234

Martin's Day
Planned to begin shooting Fall 1980 in Toronto. exec. p. William Marshall p. Alexander Macdonald asso. p. Michael Quinn d. sc. Allan Scott and Chris Bryant

Odyssey of the Children
(formerly titled "A Long Way From Home"). A Film Consortium of Canada, CBC, CFDC co-production to begin summer of 1980, budgeted at $1.3 million. p. William Marshall p. Peter Pearson sc. Peter Pearson.

Film Five Inc.
(416) 595-0015

The Birds of Prey*
To begin shooting in the Spring 1980 p., d. Daryl Duke sc. Clive Exton pub. SRO (416) 960-5433 d.o.p. Billy Williams p. design Trevor Williams

Filmplan International Inc.
(514) 849-6051

Diplomatic Immunity
Principal photography to begin October 13. Estimated budget: $6.5 million. p. Claude Héroux ex.p. Pierre David, Victor Solnicki d. Harvey Hart sc. Lenny Wise, Victor Solnicki, Fiona Lewis, Zalman King, Lynn Gailer pub. paratel (514) 845-0111 and Berger Novek PR (514) 861-5556

The Fright
Principal photography to begin July 28, in Montreal. Estimated budget: $4.5 million. p. Claude Héroux ex.p. Pierre David, Victor Solnicki d. Jean-Claude Lord sc. Brian Taggert art d. Michel Proulx pub. Paratel (514) 845-0111 and Berger Novek PR (514) 861-5556

Gas
Principal photography to begin June 2, 1980 in Montreal. Estimated budget: $4.5 million exec.p. Pierre David, Victor Solnicki p. Claude Héroux p.sup. Roger Héroux unit man. Jean Savard p.coor. Danièle Rollerback d. Les Rose a.d. Don Buchsbaum sc. Richard Wolf story by Susan Stranton, Richard Wolf cont. France Boudreau art.d. Carol Spiers d.o.p. René Verzier focus pull Denis Gingras loader Jean-Jacques Gervais sd. Patrick Rousseau ward. Gaudeline Sauriol make-up Louise Rundell gaf. John Berrie grip François Dupéré cast. Ginette D'Amico pub. Paratel (514) 845-0111, Berger Novek PR (514) 861-5556

The Queen
p.c. A Canadian/France co-production in association with Raluca Nathan and Ralux Films p. Claude Héroux sc. Jean-Pierre Jaubert

Les Films François Brault Inc.
(514) 465-4920

Louis Cyr*
Principal photography to begin in the summer, 1981 in St-Jean de Matha, St-Jean de Napierville, Quebec City. p.d. François Brault sc. Victor Lévy-Beaulieu

Gale Film Productions
(416) 967-3318

November Gale
Start expected in Sept. 1980 on a $3.5 million budget. p.c. Lakefield Film Production p. Ratch Wallace, Ian McDougall sc. Wallace ph. Richard Leiterman, Albert Junk l.p. Sterling Hayden, Jeff Bridges, Donnelly Rhodes.

Great North Pictures
(416) 929-9191

Act of God*
To begin in 1980 p.c. Great North Pictures Corp. exec. p. Nelson Smith p. Brian Walker sc. Keith Leckie based on the novel by Charles Templeton

Gulkin Production
(514) 866-9891

The Incredible Mrs. Chadwick
Scheduled for a 1980 shoot in Montreal during 10 weeks. Budget $6.6 million p. Harry Gulkin d. Daniel Mann sc. Ted Allan l.p. Shirley Maclaine and Gordon Pinsent

To update the information in the Production Guide please call:
Del Mehes, Toronto
(416) 366-0355
Bernard Voyer, Montréal
(514) 272-5354

Harry Alan Towers
(416) 923-3581

SS-GB
A Canadian-British co-production to be filmed in Toronto and London G.B. Canadian budget: $10 million. p. Harry Benn (G.B.) exec. p. Harry Alan Towers d. Peter Carter sc. Gerald Wilson adapt. of Len Deighton's best-seller l.p. James Mason, Ralph Richardson, Douglas Campbell, Kate Nelligan, Gordon Pinsent, Rod Steiger pub. Stephen Chesley or Clifton Rothman, Stephen Chesley Associates (416) 922-2442.

Hazelton Motion Pictures
(416) 961-3212

Kelley!
A period comedy to begin shooting in early 1981. p. David Eustace, Nancy Stewart.

Illuminé Films
(416) 536-2711

Night Into Dawn
Originally titled Janos, film is scheduled for 1980 on a budget of $2.3 million. p. Pat Doyle assoc. p. Michael Quinn d. Julius Kohanyi sc. Jim Osborne, based on original story by Julius Kohanyi

L'Image Motion Picture Prod.
(416) 363-2469

Dragon Tracks
Principal photography to begin Aug. 18, in Agawa Canyon. Action adventure dealing with the martial arts. p. Ron Moore sc. Dick Oleksiak and Peter Lauterman based on original story by Ron Moore l.p. Michael McNamara and Mark McNamara

Intercom Films
(416) 366-7773

Luke's Summer
Principal photography to begin in July in the Belleville, Ont. area. Estimated budget: $4 million. p. Gil Taylor assoc.p. Derrett Lee d. Bill Davis sc. Bili Davis, Mimi Davis, Lawrence Holden.

International Cinema Corporation
(514) 284-9354

Bethune
To begin in 1980, a Canadian/U.K. co-productrion with a budget of $20 million p.c. I.C.C. for Warner Bros. d. Ted Kotcheff sc. Ted Allan.

The Plouffe Family
To be shot in Québec in the spring 1980 on a $4 million budget a Canada/France co-

Popgun
To be filmed in Toronto this winter on a $4 million budget p.c. I.C.C. d. Don Shebib sc. Terry Heffernan

JFB Productions Inc. /Les Productions Agora Inc.
(514) 288-4011

Hit and Run
To be hot in Montreal in the late Summer 1980 on a $2.5 million budget. p. Joseph F. Beaubien, Nicole Boisvert.

Kuper Prod.
(416) 961-6609

Child of the Holocaust
p. Jack Kuper sc. Jack Kuper - from the book by Jack Kuper

L.N. Film Ltd.
(514) 487-5179

Frankencar
An action film to be shot on location on the various Canadian raceways in the summer of 1980. Estimated budget: about $2 million. Some photography to be done in California. p. Didier Farré d. Paul Bartel

Lewis - Allen Productions
(212) 221-2400

Never Cry Wolf
This movie version of Farley Mowat's Never Cry Wolf is scheduled for filming March 31 in Yukon, the Northwest Territories and Vancouver. p. Lewis Allen and Joseph Strick p. man. Marilyn Stonehouse d. Trevor Williams assoc. p. Walker Stuart

Marquis Films
(416) 922-2481

Sweet Justice
Scheduled to begin in 1980 with dian/U.K. co-production exec. p. Richard Norton (Toronto) p. Malcolm Heyworth (London). Robert Perks (L.A.) d. Richard Marquand sc. based on the novel "Declaration of Independence" by W.A. Canaway l.p. Brooke Shields pub. Chesley (416) 922-2481.

The Yermakov Transfer
A Canada/U.K. co-production slated for the fall, 1979, on a $6.6 million budget p. Antony Rufus Isaacs. John Trent

Mediavision Inc.
(416) 762-8107

The Matarese Circle
To begin shooting summer of 1980 p. Bob Clark and Mark Frostad d. Bob Clark sc. Darryl Ponicsan from a novel by Robert Ludlum pub. Stephen Chesley Assoc.

Mega-Media Communications
(416) 368-2001

The Man Who Cried... "Alien!"
p. Stephen Zoller and Tibor Takacs.

Nimkeeg Films
(416) 368-5455

Blondie
Plans to shoot concert at the Paladium in London, England and to continue shooting early spring 1980 in Toronto, Paris and N.Y. p. John McDonald d.Lek Kowalski.

Mark Film Productions
(416) 968-3000

Incubus
To start pre-production this April. Shooting planned for early summer, in Toronto. exec. p. Stephen Friedman p. Mark Boyman sc. Sandor Stern.

Persephone Productions Ltd.
(416) 960-6039

100 Horses
Principal photography to begin in September 1980. Estimated budget: $5 million. p. Gail Thomson sc. Mark Rosen pub. The Network - Roger Stewart (416) 368-6175

Phoenix-Maze Prod. Inc.
(416) 336-7677

Murder on Pier 7
To begin sometime in 1980 in Vancouver and Toronto, formerly titled "The Wooden Elephant" exec. p. John Board d. Alan Gibson p. designer Chris Adeny p. man. Hugh Harlow sc. Robert Carney art. d. Perri Gorrara casting Karen Hazzard world sales Sam Jephcott pub. Stephen Chesley Assoc.

Pierrot Productions
(416) 461-1981

Bloodlust No Uncertainty
Principal photography to begin July/August 1980. d. Wyndham Wise sc. David Wade story Lynne Mullings mus. Nash The Slash

Manhunt
A $1.5 million feature, based on the jail-break of Donald Kelly from a North Bay jail, scheduled for summer 1980 d. Wyndham Wise sc. Wise and James Sanderson

Les Productions Karim
(514) 842-1424

The Disco Murders
Principal photography to begin in Montreal, in July 1980. Estimated budget: $3.4 million. To be produced with a technical crew from Onyx Films. exec. p., p. Jean Zaloum d. Roger Cardinal sc. Pat MacDougall d.ph. René Verzier.

Les Productions Le Loup Blanc
(418) 843-8716

Signe particulier: rêveur
Principal photography to begin in the Fall of 1980 in Quebec City. Estimated budget: $150,000 p. sup. Denis Larocque d. Yves Simoneau sc. Pierre Powers, Jean-Pierre Matte, Yves Simoneau adapt. of a text by Pierre Powers art. d. Michel-André Thibault p. Yves Simoneau

Les Productions Vidéofilms
(514) 844-8611

Une journée en taxi
Principal photography to begin in Montreal, in June/July 1980. Estimated budget: $1.2 million. p. Robert Ménard assoc. p. Marcel Pothier line p. Christian Girard d. Robert Ménard sc. Roger Fournier.

Quadrant
(416) 964-6661
(416) 961-8705

How the West Was Shrunk
To begin shooting in early 1980 p.c. The Purple Heart Film Corp. exec. p. David Perlmutter d. David Steinberg sc. Bob Kaufman p. man. Joyce Kozy King

Misdeal
Principal photography to begin May 1980 in Spain and Canada. p. Michael Leibowitz p. man. Bob Linnell d. John Trent script John Hunter. Rick Rosenthal. David Rothberg unit pub. Pat Whittingham (416) 961-8705.

Mum, the Wolfman and Me
p. David Perlmutter information: Quadrant Films (416) 964-6661.

Projects in Negotiation

«Love»
Principal photography to begin in October, 1980. Estimated budget: $2 million. exec. p. David Perlmutter p. Renée Perlmutter l.p. Joni Mitchell, Liv Ullman, Antonia Fraser, Edna O'Brien, Penelope Gillat, Gael Green, Mai Zetterling, Nancy Dowd.

Rafal Productions Inc.
(514) 526-0834

Hot to Trot
Scheduled for early Spring 1980 p. Rafal Zielinski d. Rafal Zielinski sc. Edith Rey, from a story by Rey and Zielinski

Raymond Daoust
(514) 526-6621

Guilty of Being Innocent
Principal photography to begin in the Summer, 1980, in Gaspé. p. Raymond Daoust

Ronald I. Cohen Productions
(514) 935-8262

Moonstalkers
exec.p. Ronald Cohen p. Vivienne Leebosh d. Ralph Thomas

R.J. Langevin
(418) 681-6125

St-Louis Square
Shooting set for summer 1980 in Montreal and Quebec City on a $5.9 million budget. p. Robert Langevin d. John Trent sc. Arnie Gelbart l.p. Nick Nancuso.

RSL Films Ltd.
(514) 844-3091

Writer's Block
Principal photography to begin July 7, 1980. p. Robert Lantos exec. p. Stephen J. Roth sc. Mark Kudlow, Lawrence Kaplen.

Zero, Zero
(Formerly: 500 Keys). Principal photography to begin in Sept. 1980. p. Robert Lantos, Stephen J. Roth sc. Kit Carsen, Barry Wexler.

Lingerie
Principal photography to begin in Nov. 1980. p. Robert Lantos, Stephen J. Roth sc. Leila Basen.

The Torrents of spring
p. Robert Lantos, Stephen J. Roth sc. John Palmer, based on the novel by Ivan Turgenev.

Scorpio Film Productions
(416) 697-9191

Moon in Scorpio
August shoot in Cornwall, England, for 6 weeks on a Canada/U.K. co-production p. Bill Lynn d. Silvio Narizzano l.p. Michael Sarrazin, Christopher Lee, Trevor Howard, Kate Nelligan

Sefel Pictures International Ltd.
(416) 964-7900

The Last Time Around
Principal photography to begin in July 1980. p. John Ryan sc. Jim Henshaw

Hungarian Roulette
Principal photography to begin in Toronto and France in late 1980. p. John Ryan

Ghost Fox
p. George Mendeluk d. Mendeluk sc. James Huston

Selkirk Films Inc.
(416) 967-5550

Goodbye California
A Canada/U.K. co-production scheduled for next spring p. Peter Snell d. Don Sharp sc. Sharp, Alan Scott, Chris Bryant

Silverscreen International
(416) 922-2442

The Burning Book
Principal photography to begin in 1980 with a $7,750,000 budget exec. p. Robert S. Leckie p. Roy Krost d. Paul Almond sc. Ric Hardman l.p. Richard Harris, David Warner, Christopher Plummer pub. Stephen Chesley

Simcom Ltd.
(416) 961-6278

Melanie
Principal photography to begin June 1, 1980 in Toronto. Casting is underway. p. Peter Simpson

Stratford Festival Canada
(519) 271-4040

The Importance of Being Earnest
Scheduled to begin shooting in June 1980 m. Louis Applebaum art. d. Robin Phillips l.p. Richard Curnock, Barry MacGregor, Nicolas Pennell, William Hutt, Domini Blythe, Marti Maraden, Amelia Hall, Eric Donkin, and William Needles

Thomas Ben International
(403) 424-4692

Here Come the Niggers!
A low budget film to begin shooting before the end of the year, in Alberta. p. sc. Isaac Thomas pub Len Stahl (403) 424-4692

King Cobra
To be filmed in Canada, India and Scandinavia next year p.c. Adamstahl Associates Limited sc. Isac Thomas ph. B.J. Haba

Trimedia
(403) 264-4460

Athabasca
To begin sometime early 1980 in Edmonton with a budget of $2.4 million p.c. Trimedia Studio/Great Bear Film Ltd. exec. p. David Dortort p. Alec MacDonald sc. David Dortort

U.F.O. Holdings Inc.
(514) 670-7060

Double Barrel
To begin in Toronto, Windsor and Detroit on August 1, 1980 with a budget of $1.9 million exec. p. Sam Gabamonte and Leonard Trager p. Claude Castravelli sc. Gerry Younkins

Touche pas, ça brûle
p. Claude Castravelli sc. Jacques Raymond p. Claude Castravelli dist. Compagnie France Film (514) 526-5971.

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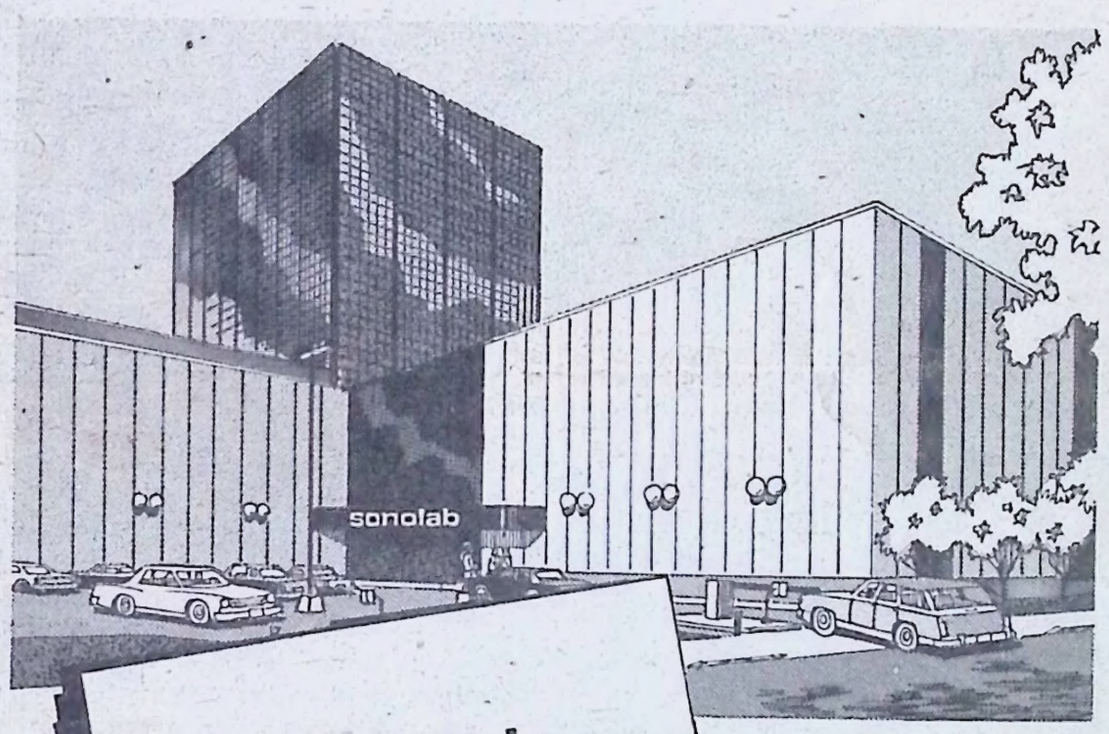

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ORGANIZATIONAL NEWS

ACFC
Association of Canadian Film Craftspeople
(416) 368-0978

The ACFC held its first Annual General Meeting March 30th, 1980 and very likely pulled another industry first — 45% per cent attendance at a general meeting!

The new Council Representatives for 1980-81 instated at the meeting are: Camera — Henri Fiks, Construction Managers and Carpentry — Myles Roth, Continuity — Diane Parsons, Electrics — Bob Gallant, Grips — Mark Manchester, Props/Sets — Linda McClelland, Sound — Tom Hidderley, Scenic Artists — Nick Kosonic, Special Effects — Gerald Lukaniuk, Stills Photography — John Williamson, Wardrobe — Kathy Vieira, Make-up — Suzanne Benoit, Hair — Jenny Arbour.

Committee Reports was the business of the day. The following committees submitted information reports: Documentary-Chair — Richard Stringer/Paul Mitchnick — report by Greg Farrow on the documentary Contract. Trainee Programmes — Chair-Len Gilday — report by Brittney Burr on the many trainee programs being organized by ACFC. Constitution — Chair — Ken Post, a schedule of by-laws is in the works. Standards — Chair — David Ostriker — a new committee — a forum for members to discuss problems of ethics, behaviour ie. general standards for how ACFC runs itself. Guild Hall — Chair — John Williamson — an update on ACFC participation in the proposal for Guild Hall — a building to house Canadian theatre, film and television guilds and unions to share common facilities. Contract — Chair — Frieder Hochheim — a new committee to take suggestions from members and make recommendations to Council on the use and vitality of the contract. Pension/Benefits — Chair — John Thomson — another new committee. ACFC is now in a position to put invested monies to work in benefit schemes for members.

The new Executive elected from the Council at their meeting April 1st, 1980 is: President — Douglas Ganton, Vice-President — Henri Fiks, Secretary — Diane Parsons, Treasurer — Tom Hidderley.

ACFC is off to a busy start with trainee programmes for members. The wardrobe department has organized an intensive ten-part seminar programme for beginners to costume designers. The grop de-

costume designers. The grip department has organized its first seminar for Directors of Photography, Grips and Gaffer/Electricians and any other departments interested in how those departments interact on set.

ACFC carpenters will soon be presenting ther "hands-on" training programs. The camera department is itself organizingg technical information on film stocks for seminar presentation.

The membership is busy and involved in the organization, contracts are in negotiation for future productions, and the Martin-Paul production Clown White has just been signed to the ACFC contract. Our position is being solidified in the industry. Membership is now close to 300. We look good for the eighties!

ACTRA
Association of Canadian Television and Radio Artists
(416) 363-6335

TORONTO — Jack Gray, Toronto writer, was re-elected national president of ACTRA at the annual meeting of the Board of Directors in Toronto on January 26th and January 27th. Mr. Gray has been active in the union for many years, serving at different times as a national director, member of the executive and chairman of ACTRA's Writers' Council.

The Board of Directors also re-elected Bruce MacLeod, a B.C. performer, as first vice-president. Other ACTRA directors elected to the national executive were Barry McLoughlin (Ottawa), second vice-president; Jack Goth (Calgary), treasurer; Rob Forsyth (Toronto), chairman of the Writers' Council; Nanci Rossov (Toronto), chairperson of the Performers' Council. Joyce Gordon and Sean Mulcahy, Toronto performers who served on the last executive, were elected members-at-large.

ACTRA members on the national Board of Directors are: Otto Lowy (British Columbia Performers' Branch); Michael Mercer (British Columbia Writers' Branch); Doug Paulson (Edmonton); Thirza Jones (Saskatchewan); Alice Poyser (Winnipeg); Alice Poyser (Winnipeg); Gino Marrocco, Paul Kligman, Jonathan Welsh, Bernard Cowan, Drew Russell and William Binney (Toronto Performers' Branch); John Hunter (Toronto Writers' Branch; Victor Knight and Lyn Jackson (Montreal); John Porteous (Maritimes); Anne Budgell (Newfoundland and Labrador).

BCFIA
British Columbia Film Industry Association
(604) 684-4712

The first general meeting of the year was held February 26 and the 1980 Executives were introduced as: President: Keith Cutler, Vice President: John Taylor, Secretary: John White, Treasurer: Cyrus Block.

The association received a healthy number of new members and is happy to extend a warm welcome to them. The Honourable Pat Jordan sent a message to the BCFIA which was delivered to the meeting by Jan Campbell of the Provincial Film Office.

It read: "I am pleased to take note of the productive relationship that has been ripening over the past two years between the British Columbia Film Industry and the Ministry of Tourism. As you no doubt know, this co-operation brought into the province last year, $40 million in feature films and television productions, more than triple the amount in 1978. In 1980, we are hoping to see $100 million worth of film and television production carried out in locations throughout the province. As the new Minister of Tourism, I want to assure you that we will continue to do as much as we can in facilitating the growth of your industry and in fostering the growing reputation of British Columbia as an unparalleled backdrop and working environment for all types of film."

Since that time the BCFIA has received a letter from Ms. Jordan, suggesting a meeting with both BCFIA executive and with the membership at large. Though she was not able to confirm a date at that time we are hoping to arrange a reception for mid-April.

The Feature Film Financing Seminar is progressing well. The dates have been set at May 2nd and 3rd and the seminar is to be held at the Robson Square Media Centre. The event will feature noted speakers from Vancouver, Toronto, Edmonton, Winnipeg and Los Angeles, will cover all major aspects of Feature Film Finance and will be of interest to anyone concerned with Feature Film Production. Seminar brochures will be sent to all BCFIA members early in April and pre-registration will begin April 14th.

The Northwest media Project is holding their second Feature film Seminar: "Distributing the Independent Film" April 25th through 27th in Portland, Oregon. For details on this seminar, please contact the BCFIA office.

CCFM
The Council of Canadian Film Makers
(416) 869-0716

The 250-member Association of Canadian Film Craftspeople (ACFC) is the newest member organization of the Council of Canadian Filmmakers. The latter, which reps 14,000 people working in film or television production in English Canada, welcomed the ACFC to the fold at its February executive meeting.

Other members of the CCFM include the Association of Canadian Television and Radio Artists (ACTRA), the Directors Guild of Canada (DGC), the Canadian Film Editors Guild (CFEG), the Canadian Society of Cinematographers, IATSE locals 644c and 873, the National Association of Broadcast Employees and Technicians (NABET), the Canadian Filmmakers Distribution Centre, SGCT-ONF (the NFB UNION), and the British Columbia Film Industry Association.

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Archival Group

TORONTO — Archives and the Arts, a conference sponsored by the Ontario Arts Council, in co-operation with the Ontario Archives and the Public Archives, is shedded for May 23 - 24, at Ottawa's National Arts Centre.

Participants will include representatives of public and private archival institutions, libraries and arts organizations, as well as artists, teachers, students and researchers.

Conference follows the councils's study of recommendations of the Symons Commission report on Canadian Studies. Its findings documented the need to preserve a record of the national cultural life, particularly to ensure materials for use in post-secondary Canadian studies programs.

For further information about the conference, contact: Archives and the Arts, Ontario Arts Council, Suite 500, 151 Bloor Street West, Toronto, Ontario, M5S 1T6.

Registration fee is $25.00.

CNE Fest

TORONTO — Canadian National Exhibition (C.N.E.) will again feature a Film Competition and Festival, open to students in all post-secondary schools in Canada. It will be held, for the first time, in the refurbished Carlsberg Festival Building Theatre during the 20 days of the Exhibition (August 13 - September 1, 1980).

Along with the new theatre, the CNE Film Competition and Festival announces inauguration of the Norman Jewison Award (of $2,000.00) to the Overall Winning Film. Festival Awards of $500.00 go to the Best Entry in Animation, Documentary, Experimental and Narrative categories.

The panel of judges includes Gerald Pratley (Ontario Film Institute), Doug Eliuk (NFB), Risa Shuman-Wiener (TV Ontario), Stan Fox (York University), and Peter Mallett (Sheridan College).

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BOX OFFICE GROSSES

Title	Origin	Distributor	Places	Period	Weeks	Gross
All That Jazz	USA	20th Century-Fox	Montreal	Feb. 15 – Mar. 27	6	$156,000
Cordélia	Quebec	Les Films Mutuels	P.Q.	Feb. 8 – April 3	8	$257,000
Dona Flor	Brazil	Viva Film	Montreal	Mar. 7 – 27	3	$8,284
Gabrielle	Canada	Cinépix	Montreal	Mar. 28 – April 3	1	$50,000
Kramer vs Kramer	USA	Columbia	Montreal	Dec. 19 – Mar. 27	14 1/2	$499,000
La maîtresse légitime	Italy	Cinépix	P.Q.	Mar. 7 – April 3	4	$32,600
Les bons débarras	Quebec	Les Films Mutuels	Montreal	Feb. 29 – April 3	5	$75,000
Les bons débarras	Quebec	Les Films Mutuels	Quebec City	Mar. 21 – April 3	2	$26,000
Les bronzés font du ski	France	Cinépix	P.Q.	Feb. 15 – April 3	7	$193,000
L'homme à tout faire	Quebec	René Malo	Montreal	Mar. 14 – April 7	3 1/2	$89,999
Manhattan (Fr.)	USA	United Artists	P.Q.	Feb. 8 – Mar. 27	9	$119,786
Marriage of Maria Braun	Germany	Viva Film	Montreal	Feb. 22 – April 3	6	$13,583
Rocky II (Fr.)	USA	United Artists	P.Q.	Feb. 8 – Mar. 27	7	$236,874
Take Off	USA	Viva Film	Montreal	Mar. 5 – April 1	4	$55,926
The Changeling	Canada	Pan Canadian	Canada	Mar. 28 – April 7	10 days	$1,000,000
Time After Time (Fr.)	USA	Warner Bros.	Montreal	Feb. 29 – Mar. 6	4	$49,127

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Ont. Censor OK Says Recent Opinion Poll

by J. Paul Costabile

TORONTO — Sixty-nine per cent of a representative sample of Ontario voters say they approve of the current method of regulating motion picture exhibition in Ontario. The information is contained in one of several opinion polls made public March 11 by Ontario Premier William Davis.

The pollsters, Market Facts of Canada Ltd., also canvassed voter attitudes re: liquor and gambling laws for Consumer and Commercial Relations Minister Frank Drea.

Market Facts found that Ontarians, as a whole, tend to hold conservative views in these matters. A majority feel that provincial film censors are not strict enough in controlling sex (51%), violence (67%), or offensive language (57%) on the province's screens.

Those approving of the censors' traditional policies regarding sexually explicit material constitute 33 per cent of the sample. As for violence, 20 per cent are in agreement, and 31 per cent consider the board's policies on offensive language appropriate. Only 12 per cent (sex) and six per cent (violence and language) say the regulation is too strict.

On the other hand, less than one third of respondents report ever having been offended by any elements of a film. Of that number, only 19 per cent were sufficiently provoked to leave the theatre, while 43 per cent took no action. Significantly, 35 per cent of the sample report attending no films at all within the past year. A further 35 per cent saw less than five.

When asked whey they didn't attend more often, only 12 per cent attributed it to excessive sex in movies. The major reasons relate to poor quality (35%), convenience (wait to see on TV, 26%), and economics (admission too high, 23%).

In a broader context, Market Facts notes that the question of film censorship ranks low on the list of voter priorities compared with such issues as inflation, education, unemployment, and health care.

Commenting on the survey results, Censor Board vice chairman Mary Brown said she felt the poll confirms impressions she and board chairman Don Sims have garnered in travels around the province. She said the results show that "we (the board) have been fairly accurate in our assessments of community tolerance."

Pointing to the extremely large number of respondents — 91 per cent — who say they would ban sexual exploitation of children from films shown in Ontario, Brown said the finding vindicates the board's much-criticized decision to ban Louis Malle's Pretty Baby a couple of years back. Brown said the board's credo — that "'the community standard is the bottom line" — still applies.

However, the tough stand endorsed by the poll against sex and violence does not necessarily mean that films of artistic merit will encounter more difficulty clearing the board than in past, she said. "We feel that the majority of the community will accept films like Apocalypse Now, because of the merits of the films."

Ontario is not alone in favouring a tightening of exhibition regulation in response to explicit sex or violence. The British government is now considering replacing the municipal power over film exhibition and the industry-run Board of Film Censors with a statutory body similar to the Canadian boards.

And in the United States, the classification board of the MPAA, under pressure from theatre owners, has become more strict in handing out its authoritative ratings. Recent youth-oriented fare, such as Little Darlings (Tatum O'Neal, Kristy McNichol) and Foxes (Jodie Foster, Scott Baio) have drawn Restricted tags, meaning that youths under 17 must be accompanied by adults in order to attend.

CMPDA Gives Support To New 'Mature' Class

TORONTO — The Canadian Motion Picture Distributors Association (CMPDA) announced March 26 its support for the proposal by Frank Drea, Ontario Minister for Consumer and Commercial Relations, to allow those under 18 to see films previously restricted to adults.

The Association calls the proposal "a very positive move towards providing mature teenagers with an opportunity to see a greater variety of entertaining and thought-provoking movies."

A reported in Cine Mag no. 35, the proposal, to amend the Theatres Act would create a fourth film classification category likely termed mature. At the present time, films in Ontario are classified General, Adult, or Restricted.

Millard Roth, executive director of the CMPDA, says the body has maintained for the past three years that a fourth category is warranted. "Currently, there are a significant number of films that are Restricted," Roth says. "In a great many of these pictures, the content, story line and quality of production are such that parents would very likely decide that their children could attend".

In February, Bill Soady, president of CMPDA met with the Minister along with Roth to elaborate on the Association's position. Previously, Drea met with representatives of the Motion Picture Theatres Association of Ontario.

Contents of the association's brief were contained in Cine Mag no. 35.

"Out, Out Damn Smut" But People Keep Coming

WEYBURN, SASK. — The principal of a local college has obtained some 1,000 signatures from area residents in an attempt to convince city councillors to ban x-rated films here.

Dan Wieb, principal of Western Christian College (WCC), hopes to present the list to council at an April 8 meeting. Wieb enlisted the help of about 40 people in his petition drive, conducted on city streets. The idea to launch the petition came from one of Wieb's students.

In a report in the Regina Leader-Post, Wieb is reported as saying the "sex, perversion and violence" of such films is "degrading" to human beings. Previously, Wieb had written an article for a local paper decrying sexual immorality in films. "What is disturbing is that such films make money because our community continues to patronize the theatre," he wrote.

Meanwhile, Don McGillivray, manager of Landmark's Soo Theatre in Weyburn, reportedly had this response: "The easiest way to kill x-rated movies is to stop coming to them."

Trade Winds

HOLLYWOOD— The elimination of an American actress' name from competition at the recent (non-feature) Genie Awards has provoked a heated response from the American Screen Actors Guild (SAG). SAG general secretary Chester Migden has notified the Association of Canadian Television and Radio Artists (ACTRA), under whose auspices actress Janet Ward worked, that it views the Academy of Canadian Cinema decision as discrimination of "the rankest form." Ward was initially nominated for her role in the CBC drama, The Wordsmith, but when the Academy discovered her citizenship status, she was disqualified.

NEW YORK— In what is reputed to be one of its highest advances for a foreign film, Home Box Office (HBO), the American Pay-TV firm, has dished out $125,000 for exclusive pay rights to the Italian flick, Till Marriage Do Us Part. Reports say the fee may rise to $135,000, depending on the pic's boxoffice performance. Previous advances for foreign product ranged from about $50,000 to $70,000. HBO struck the deal with Franklin Media, which dubbed the flick for national theatrical release (it opened March 23 in New York). Pan-Canadian opened the film earlier this year at Cineplex in Toronto.

CHICAGO — The film piracy issue took a new twist here last month, when federal marshals halted an illegal screening of Coal Miner's Daughter, the Universal flick currently in theatrical release. The seizure occurred just five days after the film bowed in 11 local houses, and is said to be the first time a pirated film hit the underground circuit simultaneous with its opening commercial run. Universal learned of the showing — at a downtown restaurant — after it was advertised in a one-page flier. Police arrived before the screening actually began, and carted off the pirated tapes, a video player and VIR television screen. In issuing his subsequent ruling, federal judge Bernard Decker said a more blatant violation of copyright laws "is difficult to imagine."

LOS ANGELES — Phobia, producer Zale Magder's psychological thriller, has been licenced to CIDIF for distribution in Italy. The John Huston-directed flick, shot last year in Toronto, is to bow in North America this year via Paramount. Mark Damon's Producers Sales Organization (PSO) is negotiating foreign sales.

BUENOS AIRES — The name 'Bo' evokes rather pleasant pictures in the minds of Argentine, as well as North American, males. While the latter are dwelling on the physical attributes of Bo (10) Derrick, however, their Argentine counterparts are more likely to be focusing on the longtime star of producer / director Armando Bo's films. Her name is Isabel Sarli, a lady of similar physique and the star of Bo's films for the past 18 years. Though Fuego, La Diosa Virgen, or Carne aren't likely to be found on any of Variety's top 50 charts, they are familiar titles to most Argentines. Like B's other films, their plots have been criticized as simplistic, their budgets are low, and they're preoccupied with Ms. Sarli's body. All of which spells box office success, in Argentina at least.

BOCA RATON — A marriage of the National Independent Theatre Exhibitors (NITE) and the National Association of Theatre Owners (NATO) is in the works, following approval of an amalgamation plan tabled recently at a NATO board meeting. NATO's okay also involves an endorsement of the indie Theatre Owners Film Cooperative (TOFCO), an organization formed by NITE last spring to generate alternate product for their screens. Under that scheme, Canadian investors agreed to put up financing for some 150 million worth of product over a 12-year period, constituting roughly half of the overall package. Revisions now call for 60 per cent of the package to be Canadian-backed, though terms allow for an unlimited number of co-productions (with treaty partners) within that 60 per cent. In any case, TOFCO has yet to announce any specific projects skedded for production.

PARIS — International Creative Marketing (ICM) will be making a big splash at the Cannes film festival this year, with 10 completed films in two. Five of those are Canadian productions, including Surfacing, Circle of Two, Midnight Matinee, Highpoint and Lucky Star. Three others — Atlantic City, Fantastica, and Girls — fall under the official co-production category. The Cannes push, headed by company prez David Raphel, is expected to be ICM's greatest to date. Despite the preponderance of Canadian product, however, Raphel told a Variety reporter ICM's "main thrust" at Cannes is with "U.S. pictures." That should come as news to Canadian producers.